

# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOY



*Recital Programmes*

*1926-1927*









# LIST OF CONCERTS AND LECTURES

## FACULTY RECITALS

### *Institute Series:*

First.....	HARRIET VAN EMDEN, <i>Soprano</i> .....	November 5, 1926
Second.....	FELIX SALMOND, <i>Violoncello</i> .....	November 10, 1926
Third.....	BENNO MOISEVITSCH, <i>Piano</i> .....	November 17, 1926
Fourth.....	CARL FLESCH, <i>Violin</i> .....	December 1, 1926
Fifth.....	CARLOS SALZEDO, <i>Harp</i> .....	December 8, 1926
Sixth.....	THE CURTIS QUARTET.....	December 15, 1926
Seventh....	MADAME CHARLES CAHIER, <i>Contralto</i>	January 19, 1927
Eighth.....	HORATIO CONNELL, <i>Baritone</i> .....	February 9, 1927
Ninth.....	EMANUEL ZETLIN, <i>Violin</i> .....	February 16, 1927
Tenth.....	LOUIS BAILLY, <i>Viola</i> .....	February 23, 1927
Eleventh....	FRANK GITTELSON, <i>Violin</i> .....	March 2, 1927
Twelfth....	SASCHA JACOBINOFF, <i>Violin</i> .....	Not given
Thirteenth..	WANDA LANDOWSKA, <i>Harpsichord</i> ..	April 10, 1927
Fourteenth..	ISABELLE VENGEROVA, <i>Piano</i> .....	April 12, 1927
Fifteenth....	EMILIO DE GOGORZA, <i>Baritone</i> .....	April 13, 1927
Sixteenth....	MORIZ ROSENTHAL, <i>Piano</i> .....	April 27, 1927
Seventeenth.	JOSEF HOFMANN, <i>Piano</i> .....	May 26, 1927

### *The Curtis Quartet:*

Philadelphia (Foyer).....	January 26, 1927
Washington, D. C.....	January 30, 1927
Boston, Massachusetts.....	March 13, 1927
New York City.....	March 14, 1927

### *Complimentary Recital:*

LEA LUBOSHUTZ, <i>Violin</i> .....	} January 23, 1927
JOSEF HOFMANN, <i>Piano</i> .....	

## STUDENTS' CONCERTS

### *Regular:*

Students in Ensemble under MR. BAILLY...	{	December 14, 1926
		February 15, 1927
		March 1, 7, and 16, 1927
		April 11, 1927
		May 13 and 20, 1927
Students under MADAME CAHIER .....		April 21, 1927
Students under MR. CONNELL.....		May 5 and 11, 1927
Students under MR. FLESCH.....	{	October 26, 1926
		November 23, 1926
		January 25, 1927
		February 28, 1927
		March 29, 1927
		April 26, 1927
Students under MR. HOFMANN .....	{	May 24, 1927
		May 19 and 23, 1927
Students under MR. SALMOND .....		March 9, 1927
Students in Ensemble under MR. SALMOND..		March 31, 1927
Students under MR. SALZEDO .....		March 21, 1927
Students under MADAME SEMBRICH.....		May 6 and 12, 1927
Students under MADAME VENGEROVA.....		February 2, 1927
Students under MADAME WALTHER .....		April 7, 1927
Students under MISS WIGHTMAN.....		March 21, 1927

### *Informal:*

Students under MR. DE GOGORZA .....	May 10, 1927
Students under MISS VAN EMDEN.....	May 13, 1927

## OTHER STUDENTS' CONCERTS AND LECTURES

### *Concerts:*

The Students' Orchestra.....	April 24, 1927
The Students' Choir.....	May 4, 1927

### *Lectures:*

MR. JAY C. FREEMAN, assisted by Students in Ensemble under MR. BAILLY.....	December 3, 1927
MR. ISAAC L. BATTIN, with Illustrations by several Students of the Institute.....	January 12, 1927







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

First of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING



*Friday Evening, November 5, 1926*

*at 8:15 o'clock*

MISS HARRIET VAN EMDEN, *Soprano*

MR. WALTER GOLDE, *at the Piano*

The next recital in this series will be given by MR. FELIX SALMOND,  
*Violoncellist*, on Wednesday evening, November 10, 1926.



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## Programme



GEORGE FREDERICK HANDEL . Aria: "Sommi Dei" from "Radamisto"

FRANZ SCHUBERT . . . . . Recitativo and Aria written to fragment of "Didone"

RUDOLF MENGELBERG. . . . . Verlaine Lieder (MSS)  
Abend im Park  
(Dedicated to Miss van Emden)  
Regenlied  
Winter

MAURICE RAVEL . . . . . Cinq Mélodies Populaires Grecques  
Le Reveil de la Mariée  
Là-bas vers l'Église  
Quel galant!  
Chanson des cueilleuses de lentisques  
Tout gai!

FRANZ SCHUBERT . . . . . Gretchen am Spinnrade  
Die Mutter Erde  
Sprache der Liebe  
Auflösung

## Aria di "Radamisto"

Sommi Dei!  
Che scorgete i mali miei,  
Protegge te un mesto cor.  
Sommi Dei!

### (Translation)

Gods all-powerful! Ah, restore  
my wounded heart! Gods all-  
powerful, who from heaven behold  
my anguish!

## Aria di "Didone"

### Recitative:

Vedi quanto adoro ancora ingrato! Con uno  
sguardo solo mi toglì ogni difesa e mi disarmò.  
Ed hai cor di tradirmi? e puoi lasciarmi?

### Aria:

Ah! non lasciarmi, no, bell' idol mio:  
Di ch'ì mi fiderò,—se tu m'inganni?  
Di vita mancherei—nel dirti addio;  
Che viver non potrei fra tanti affanni.

—METASTASIO.

### (Translation)

### Recitative:

You see how much I adore you, still ungrateful!  
With only one glance you take away all my  
defenses and you disarm me. Have you the  
heart to betray me? Can't you leave me alone?

### Aria:

Ah! Do not leave me, no, my beautiful idol!  
Whom shall I trust—if you betray me?  
Life would leave me—should I tell you goodbye;  
Because I could not live amidst so many sorrows.

## Abend im Park

Das Clavecin von leichter Hand berührt,  
Singt grau und silbern durch den Abend her.  
Ein Lied von leichtem Flügelschlag geführt  
Singt leuchtend, lächelnd wie von ungefähr  
Durch das Gemach, erschrickt, verweht . . .  
Und heisser strömt der Duft, der sie verrät.

Was nimmt auf einmal dieses arme Leben  
Und wiegt es ein in seinen gleichen Klang?  
Was willst du noch von mir, verhalltes Lied?  
Und du, Refrain, verlornere? Warum beben  
Noch diese Töne durch mein Herz, indess schon  
lang

Der letzte Ton im stillen Park verschied.

—GUSTAV V. FESTENBERG.

## Evening in the Park

### (Translation)

The clavecin, so lightly touched by hand,  
Sings gray and silver through the evening.  
A song, on lightly fluttering wings conveyed,  
Sings glowing, smiles as if by chance  
Through the salon, takes fright, departs . . .  
And stronger flows the scent, betraying her.

What grasps so suddenly this hapless life  
And rocks it to and fro with soothing tune?  
You want still more of me, forgotten song?  
And you, oh, lost refrain? Why do  
Your notes still pain my heart, when long ago  
The final chord died in the quiet park?

## Regenlied

Wie nun des Regens Gerinn  
rauschend die Stadt umsingt,  
fühl ich ein Trauern, das in  
meine schauernde Seele dringt.  
Regen, o Regengesang,  
dächer- und bodenwärts,  
was bist du für lieber Gesang  
für mein einsames Herz!

Dein Klingen und Klagen, es klopft  
Mir auch im Herzen, das heiss  
sich in Tränen zertropft  
und doch seine Trauer nicht weiss.  
Wer, o wer sagt mir das,  
warum sich mein Herz so betrübt,  
dass es stumm, ohne Liebe, ohne Hass,  
einem grundlosen Grame sich gibt?

—STEFAN ZWEIG.

## Rain Song

### (Translation)

Just as the fall of the rain  
Droning, sings 'round the town,  
Sadness steals over me,  
Folding my shuddering soul.  
Rain, oh, song of the rain,  
Beating on roof and earth,  
What consolation you are  
For my lonely heart.

Your singing and beating, it knocks  
Also within my heart,  
Which melts into burning tears  
Though knowing its sorrow not.  
Who, oh, who can tell me  
Why my heart is wrung with grief,  
That dumbly, without love, without hate,  
It sinks into groundless grief?

## Winter

So öde das Land,  
es endet nimmer;  
das Schneegeflimmer  
schimmert wie Sand.  
Der kupferne Himmel  
gibt keinen Glanz,  
der Mond tanzt am Himmel  
den Totentanz.  
Wie Wolkengespinste  
schwanken im Grauen  
die Eichen, es brauen  
die Nebeldünste.

Der kupferne Himmel  
gibt keinen Glanz,  
der Mond tanzt am Himmel  
den Totentanz.  
Ihr gierigen Krähen,  
Ihr Wölfe, ihr lungernden,  
was tat euch der hungernden  
Winde Wehen?  
So öde das Land,  
es endet nimmer;  
das Schneegeflimmer  
schimmert wie Sand.

—FRITZ KÖGEL.

## Winter

(Translation)

So empty the earth, it endeth never;  
The shimmering snow glistens like sand.  
The coppery heaven gives off no sheen,  
The moon does a dance, the Dance of Death.  
Like spiderwebbed clouds tremble in greyness  
The oak trees, the rising fog thickens.  
The coppery heaven gives off no sheen,  
The moon does a dance, the Dance of Death.  
Your ravenous crows, your wolves, your desperates,  
What did the hungry winds do to you?  
So empty the earth, it endeth never;  
The shimmering snow glistens like sand.

## Cinq Mélodies Populaires Grecques

(French translation by M. D. Calvocoressi)

### Le Réveil de la Mariée

Réveille-toi, perdrix mignonne.  
Ouvre au matin tes ailes.  
Trois grains de beauté, coeur en est brûlé.  
Vois le ruban d'or que je t'apporte,  
Pour le nouer autour de tes cheveux.  
Si tu veux, ma belle, viens nous marier!  
Dans nos deux familles, tous sont alliés!

## Là-bas, vers l'église

Là-bas, vers l'église,  
Vers l'église Ayio Sidéro,  
L'église, Ô Vierge sainte,  
L'église Ayio Costandino  
Se sont réunis,  
Rassemblés en nombre infini,  
Du monde, Ô Vierge sainte,  
Du monde tous les plus braves!

## Quel galant m'est comparable

Quel galant m'est comparable,  
D'entre ceux qu'on voit passer?  
Dis, dame Vassiliki?  
Vois, pendus à ma ceinture,  
Pistolets et sabre aigu...  
Et c'est toi que j'aime!

## Chanson des cueilleuses de lentisques

Ô joie de mon âme,  
Joie de mon coeur,  
Trésor qui m'est si cher;  
Joie de l'âme et du coeur  
Toi que j'aime ardemment,  
Tu es plus beau qu'un ange.  
Ô lorsque tu parais  
Ange si doux,  
Ange si doux devant nos yeux  
Comme un bel ange blond  
Sous le clair soleil,  
Hélas! tous nos pauvres coeurs soupirent!

## Tout gai!

Tout gai! Ha, tout gai!  
Belle jambe, tireli, qui danse;  
Belle jambe, la vaisselle danse,  
Tra la la la.....

## Gretchen am Spinnrade

Meine Ruh ist hin, mein Herz ist schwer;  
Ich finde sie nimmer und nimmermehr.  
Wo ich ihn nicht hab, ist mir das Grab,  
Die ganze Welt ist mir vergällt.  
Mein armer Kopf ist mir verrückt,  
Mein armer Sinn ist mir zerstückt.

Meine Ruh ist hin, mein Herz ist schwer;  
Ich finde sie nimmer und nimmermehr.  
Nach ihm nur schau ich zum Fenster hinaus,  
Nach ihm nur geh ich aus dem Haus.  
Sein hoher Gang, sein edle Gestalt,  
Seines Mundes Lächeln, seiner Augen Gewalt,  
Und seiner Rede Zauberfluss,  
Sein Händedruck, und ach, sein Kuss!

Meine Ruh ist hin, mein Herz ist schwer;  
Ich finde sie nimmer und nimmermehr.  
Mein Busen drängt sich nach ihm hin.  
Ach, dürft ich fassen und halten ihn!  
Und küssen ihn, so wie ich wollt,  
An seinen Küssen vergehen sollt!

GOETHE.

## Gretchen at the Spinning Wheel

(Translation)

My heart is lead, my peace is o'er,  
'Twill never return to me, nevermore!  
Since my love is not mine, for death I pine;  
The world with woe—doth overflow.  
My aching head is sore distressed,  
My heart is lead, my peace is o'er.

My heart is lead, my peace is o'er,  
'Twill never return to me, nevermore!  
For him alone from the lattice I stare,  
For him alone abroad I fare.  
How manly his stride, his bearing how high,  
And his merry laughter, and the might of his  
eye,

The magic flow of speech that is his,  
His clasp of hand, Ah me! his kiss!

My heart is lead, my peace is o'er,  
'Twill never return to me, nevermore!  
I fain would follow on his track;  
Oh, would I might seize him and hold him back!  
And kiss him again, as kiss I long,  
Although that kissing were grievous song!  
My peace is o'er, my heart is lead!

## Die Mutter Erde

Des Lebens Tag ist schwer und schwül,  
Des Todes Atem leicht und kühl,  
Er wehet freundlich uns hinab,  
Wie welkes Laub in's stille Grab.

Es scheint der Mond, es fällt der Tau  
Auf's Grab, wie auf die Blumenau,  
Doch fällt der Freunde Trän' hinein,  
Erhell't von sanfter Hoffnung Schein.

Uns sammelt alle, Klein und Gross,  
Die Mutter Erd in ihren Schoss,  
O säh'n wir ihr in's Angesicht,  
Wir scheuten ihren Busen nicht!

—STOLBERG.

## Mother Earth

(Translation)

The day of life is dark and hot,  
The breath of death is light and cool,  
Friendly it wafts us down below,  
As withered leaves into our graves.

The moonlight shines, the dewdrops fall,  
Upon the graves and meadows, too,  
But if a friendly tear flows down,  
A ray of hope lights up the gloom.

We all are gathered, large and small,  
By Mother Earth into her lap,  
Oh, could we only see her face,  
We should not fear to rest with her.

## Sprache der Liebe

Lass dich mit gelinden Schlägen  
Rühren, meine zarte Laute!  
Da die Nacht hernieder taute,  
Müssen wir Gelispel pflegen.  
Wie sich deine Töne regen,  
Wie sie atmen, klagen, stöhnen  
Wallt das Herz zu meiner Schönen,  
Bringt ihr aus der Seele Tiefen  
Alle Schmerzen, welche schliefen;  
Liebe denkt in süßen Tönen.

—A. W. SCHLEGEL.

## Language of Love

*(Translation)*

Let me strum you tenderly,  
You, my fragile lute!  
Since the night is drawing near,  
We must whisper carefully.  
As your notes break forth in sound,  
As they breathe, bemoan, and groan,  
So my heart yearns to my Beauty,  
Bringing her from the soul's low depths  
All my sorrows which were slumb'ring;  
Love thinks in sweet, sweet notes.

## Auflösung

Verbirg dich, Sonne,  
Denn die Gluten der Wonne  
Versengen mein Gebein.  
Verstummet, Töne,  
Frühlingsschöne,  
Flüchte dich und lass mich allein.

Quellen doch aus allen Falten  
Meiner Seele liebliche Gewalten,  
Die mich umschlingen,  
Himmlisch singen.  
Geh' unter, Welt, und störe  
Nimmer die süßen ätherischen Chöre.

—MAYRHOFER.

## Dissolution

*(Translation)*

Hide yourself, Sun,  
For the fires of joy  
Are scorching my bones.  
Be silent, sounds,  
Beauty of springtime,  
Disappear, leave me alone.

Still well from out the folds  
Of my soul, precious powers,  
Which embrace me,  
Singing of Heaven.  
Perish, World, and never  
Disturb the sweet unearthly Chorus.







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Second of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*


CONCERT ROOM, MAIN BUILDING

Wednesday Evening, November 10, 1926  
*at 8:15 o'clock*

MR. FELIX SALMOND, *Violoncellist*


DR. S. RUMSCHISKY, *at the Piano*

The next recital in this series will be given by MR. BENNO MOISEWITSCH,  
*Pianist*, on Wednesday evening, November 17, 1926.



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## Programme



BACH-FRANKO .....Arioso

VIVALDI-FRANKO .....Intermezzo

GUERINI-SALMON .....Allegro con brio

LUDWIG VAN BEETHOVEN...Seven Variations on a Theme of Mozart

JOHANN SEBASTIAN BACH..Suite in G major, No. 1, for

Violoncello (Unaccompanied)

Prelude—Allemande—Courante

Sarabande—Minuetto 1 and 2—Gigue


CÉSAR FRANCK .....Sonata in A major

Allegretto ben moderato


Allegro

Recitativo—Fantasia

Allegretto poco mosso



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# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Third of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*


CONCERT ROOM, MAIN BUILDING

Wednesday Evening, November 17, 1926


at 8:15 o'clock

MR. BENNO MOISEVITSCH, *Pianist*


The next recital in this series will be given by MR. CARL FLESCH,  
*Violinist*, on Wednesday evening, December 1, 1926.



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## Programme



JOHANN SEBASTIAN BACH.....Prelude in C major

LUDWIG VAN BEETHOVEN.....Sonata in C major, Opus 53  
Allegro con brio  
Adagio molto  
Allegretto moderato—Prestissimo

FRÉDÉRIC CHOPIN.....Ballade in F major  
Impromptu in F sharp major  
Six Etudes

CLAUDE DEBUSSY.....Prélude

IGOR STRAWINSKY.....Etude

SELIM PALMGREN.....The Sea  
The Swan  
Bird Song

MANUEL DE FALLA.....Spanish Dance  
from "La Vida Breve"

MR. MOISEÏVITSCH uses the Mason and Hamlin Piano







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Fourth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*


CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 1, 1926  
at 8:15 o'clock


MR. CARL FLESCHE, Violinist

MR. HARRY KAUFMAN, at the Piano

The next recital in this series will be given by MR. CARLOS SALZEDO,  
*Harpist*, on Wednesday evening, December 8, 1926.



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## Programme



JOHANNES BRAHMS . . . . . Sonata in G major for Violin and Piano,  
Opus 78  
Vivace ma non troppo  
Adagio  
Allegro molto moderato

WOLFGANG AMADEUS MOZART. Concerto in A major, No. 5  
Allegro aperto  
Adagio  
Tempo di menuetto

HANDEL-FLESCH . . . . .	{ Pastorale Te Deum Marcia	} (First Performance)
CHOPIN-GALLICO . . . . .	Mazurka in A minor, Opus 17, No. 4	
SCHUBERT-GALLICO . . . . .	Hungarian March	
SCHUMANN-GALLICO . . . . .	Novelette, Opus 99	





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Fifth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 8, 1926  
at 8:15 o'clock

A Program of Music for Harp by

CARLOS SALZEDO

Harp

Harp and Piano

Harp with String Quartet, Flute and Clarinet

Contributing Artists

EMANUEL ZETLIN

LOUIS BAILLY

HENRY TEMIANKA

FELIX SALMOND

FLORENCE WIGHTMAN

WILLIAM M. KINCAID

DANIEL BONADE

(Over)

The next recital in this series will be given by THE CURTIS QUARTET  
on Wednesday evening, December 15, 1926

## Programme



### I. Four Dances of the XVIIIth Century for Harp alone

JEAN PHILIPPE RAMEAU..... { Gavotte from  
1683-1764                                "The Temple of Glory"  
    Rigaudon

JOHANN SEBASTIAN BACH..... { Menuet from the  
1685-1750                                "Sixth French Suite"

CHRISTOPH WILLIBALD GLUCK... { Gavotte from  
1714-1787                                "Iphigenia in Aulis"

(Transcribed from the originals by CARLOS SALZEDO)

CARLOS SALZEDO

### II. CARLOS SALZEDO ..... Sonata for Harp and Piano (1922)

CARLOS SALZEDO, *Harp*  
FLORENCE WIGHTMAN, *Piano*

### III. MAURICE RAVEL..... Introduction and Allegro for (1906)                                Harp, String Quartet,     Flute and Clarinet

CARLOS SALZEDO, *Harp*

EMANUEL ZETLIN, *First Violin*  
HENRY TEMIANKA, *Second Violin*  
WILLIAM M. KINCAID, *Flute*

LOUIS BAILLY, *Viola*  
FELIX SALMOND, *Violoncello*  
DANIEL BONADE, *Clarinet*

MR. SALZEDO uses the LYON & HEALY harp, exclusively







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Sixth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, December 15, 1926  
at 8:15 o'clock

### THE CURTIS QUARTET

CARL FLESCH, *First Violin*

EMANUEL ZETLIN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

THE CURTIS QUARTET will give a recital on Wednesday evening, January 26,  
in The Foyer of The Academy of Music.

The next recital in this series will be given by MR. HORATIO CONNELL, *Baritone*,  
on Wednesday evening, February 9, 1927.

# Programme



## I

HANDEL-BIBB . . . . . a) Recitative and Aria of Gismonda from  
"Ottone"

HANDEL-BIBB . . . . . b) Arietta from "Terpsichore"

## II

JOHANNES BRAHMS . . . . . Two Songs with Accompaniment of  
Viola and Piano

a) Gestillte Sehnsucht

b) Geistliches Wiegenlied

## III

FOUR TROUBADOUR SONGS OF THE 12TH AND 13TH CENTURIES,  
with Harp Accompaniment

RAIMBAUT DE VACQUIÉRAS . . . . . Elégie

UNKNOWN AUTHOR . . . . . Chanson de toile, "Belle Doëtte"

BERNART DE VENTADORN . . . . . L'Alouette

MONIET D'ARRAS . . . . . Ce fut en Mai

## IV

HERMANN ZILCHER . . . . . "The Song of Solomon," Variations for  
Contralto and Baritone with Accom-  
paniment of Piano and String Quartet

## TRANSLATIONS

### I-A

#### Aria of Gismonda from "Ottone"

*Recitative:*

Well does Matilda know me!  
She reproves me as prideful,  
The while my heart is breaking.  
Has she no comprehension of what  
I bear within, a mother's longing?  
Ah! could she only share it.  
All the anguish of yearning my  
Heart is rending, would she not tell me:  
I know it, O love so cruel?  
If a heart-broken mother  
Thou wilt not aid, O Heaven;  
Send me one ray to lighten  
The dark oppression,  
That now my soul doth frighten!

*Aria:*

Come, my own dear son!  
Console your mother, my dear one;  
Say if life he now denied you,  
On this loving heart you'll die!  
I shall not suffer, for if cruel Fate  
Allow me, then with you I too will die!

### I-B Arietta from "Terpsichore"

My feet are so rapid and light in the dance,  
that the zephyrs can hardly o'ertake me;  
The Graces themselves envy you your pleasure,  
and Love approving, manifests his delight.

### II-A Longing at Rest

In evening's golden twilight wreathed,  
How grandly stand the woods aglow!  
In softest voices birdling songs  
Are breathed on winds that lightly blow.  
What whisper the winds, the birds, tonight?  
They whisper the world to slumber light.  
Ye wishes strong, forever raging,  
Within my restless heart so deep—  
Thou longing soul that naught assuageth,  
When wilt thou sleep, when wilt thou sleep?  
Lulled by the breeze and birdling's trill,  
My longing wishes, will ye be still?  
Ah, when no more afar in dreaming,  
My soul on dream wings lightly speeds,  
No more the farthest starlets gleaming  
With longing, with longing glances heeds.  
Then whisper, O winds, O birdlings, pray,  
With all my longing my life away.

### II-B Cradle Song of the Virgin

Ye who o'er these palms are hov'ring  
In night wind wild,  
Ye holy angels, still, still their rocking!  
He sleeps, he sleeps, my child.  
Ye high palms of Bethchem, in wild winds  
dashing,  
Why are ye, tell me, so rudely clashing?  
O rock, the quiet Silent, hending thee light and  
mild,  
Still, still your rocking, still, still your rocking!  
He sleeps, he sleeps, my child.  
This heav'nly boy hath borne pain and anguish.  
Ah, so aweary in earth's toil to languish!  
O give him sleep all gentle and soothing!  
His grief is run.  
Still, still their rocking! Still, still their rocking!  
He sleeps, he sleeps, my son.  
Bitterest winds here 'round us are hov'ring,  
While here he slumbers without a cov'ring.  
O all ye angels, all ye abroad in night so wild,  
Still, still their rocking! Still, still their rocking!  
He sleeps, he sleeps, my child.

### III-A

#### Elegy

Nor spring, nor winter makes me gay,  
Nor leafy oaks, nor skies of blue,  
From triumphs only frets accrue,  
And heart-aches from the merriest day.

My happiness turns into woe,  
And hopes to desperation grow.  
Love once was wont without alloy  
To fill my life with radiant joy.

And now cut off from this delight,  
Like one in grief or one in flight,  
To live is truly worse than death,  
Of happiness there is no breath.

### III-B

#### Beautiful Doëtte

Beautiful Doëtte sits reading by her casement;  
but her thoughts are far away.  
She thinks of Doon, who has gone to rout the  
Saracens.

Beautiful Doëtte cries, "Where is Doon, who  
has left me so desolate?"

"Alack! my beautiful lady, I can no longer con-  
ceal it—

Doon has perished—the Saracens have slain  
him."

### III-C

#### The Lark

Towards the golden sky the soaring lark takes  
Flight; and in its ecstasy, sinks to earth again.  
Alas! my heart, that loving, soareth, and  
Suffering, glories in its pain.

Since that dear hour, when filled with sweet  
emotion,

I saw my image in thy shining eyes,  
Infinite joy has been my portion;  
My heart is filled with happy sighs.

Mirror, in whose clear depths I read thy praising,  
Thou art the fount of too sweet pain—  
So, like Narcissus in the brooklet gazing,  
Let me then perish in thy liquid flame.

### III-D

#### It Was in May

It was in May, in the sweet, gay time,  
When flowers were gaily blooming.  
From a garden o'er-grown with eglantine  
I heard a blithe refrain—  
A cavalier danced with his lady fair.  
All sweetly they sought to assure me, that the  
lady of my heart would one day regard  
me with a tender eye.  
Through their dear comfort and cheer, my  
vapours soon vanished.  
"Gramercy, my gentle friends, God give you  
many joys."

## IV From "Song of Solomon"

*English translation after the Holy Bible*

(Adpt.) So spake King Solomon: "I bear the crown of many kingdoms."

### Chapter 6, Verse 8:

There are threescore queens, fourscore concubines and virgins without number.

### Verse 9:

My dove, my undefiled is but one; she is the choice one of her that bare her. The daughters saw her and blessed her.

(Adpt.) With her I would always be.

### Chapter 3, Verse 11:

Go forth, oh, ye daughters of Zion, and behold King Solomon with the crown wherewith his mother crowned him on the day of his espousals, and the day of the gladness of his heart.

(Adpt.) Be glad all ye young maidens on the king's joyful day and on the day of my happiness.

### Chapter 2, Verse 10:

My beloved spake and said unto me, Rise up, my love, my fair one, and come away.

### Verse 14:

O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for thy voice is sweet, and thy countenance is comely.

### Chapter 5, Verse 10:

My beloved is white and ruddy, the chiefest among ten thousand.

### Verse 11:

His head is as the most fine gold, his locks are bushy, and black as a raven.

### Chapter 4, Verse 7:

Thou art all fair, my love; there is no spot in thee.

### Verse 11:

Thy lips, oh, my spouse, drop as the honeycomb; honey and milk is under thy tongue, and the smell of thy garment is like the smell of Lebanon.

### Chapter 2, Verse 11:

For, lo, the winter is past, the rain is gone.

### Verse 12:

The flowers appear on the earth, the time of the singing of the birds is come, and the voice of the turtle is heard in the land.

### Verse 13:

The fig tree putteth forth her green figs, and the vines with the tender grapes give forth a good smell. Arise, my love, and come away from Lebanon.

### Chapter 8, Verse 1:

Oh, that thou wert as my brother! When I should find thee without, I would kiss thee, yea, I should not be despised.

### Verse 2:

I would lead thee and bring thee into my mother's house, who would instruct me; I would cause thee to drink of spiced wine of the juice of the pomegranate.

### Chapter 5, Verse 2:

I sleep, but my heart waketh; it is the voice of my beloved that knocketh, saying: "Open to me, my sister, my love, my dove, for my head is filled with dew and my locks with the drops of the night."

(Adpt.) My soul is wounded to its deepest depths. My heart can go no longer, is weary and sick.

### Chapter 4, Verse 16:

Awake, oh, north wind; and come thou south; blow upon my garden that the spices thereof may flow out. Let my beloved come into his garden and eat his pleasant fruits.

### Chapter 3, Verse 1:

By night I sought thee whom my soul loveth; I sought thee but found thee not.

### Verse 2:

I will rise now and go about the city in the streets and in the broad ways. I will seek thee whom my soul loveth. I sought thee but I found thee not.

(Adpt.) And my heart was weary with longing, my soul was full of anguish.

### Chapter 7, Verse 11:

Come, my beloved, let us go forth into the fields, let us lodge in the villages.

### Verse 12:

Let us get up early to the vineyards; let us see if the wine flourish, whether the tender grapes appear, and the pomegranate buds forth—there I will show thee my heart.

### Chapter 5, Verse 1:

I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk. Eat, oh, friends; drink, yea, drink abundantly, oh, beloved!

(Adpt.) I have built my love a nest and I shall evermore remain in my abode, and over all I have strewn halsam and spices and aromatic scents.





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Eighth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, February 9, 1927  
at 8:15 o'clock

MR. HORATIO CONNELL, *Baritone*

MR. ELLIS CLARK HAMMANN, *at the Piano*

The next recital in this series will be given by MR. EMANUEL ZETLIN,  
*Violinist*, on Wednesday evening, February 16, 1927.



## Programme



LUDWIG VAN BEETHOVEN . . . "An die ferne Geliebte"  
(Song Cycle)

JOHANNES BRAHMS . . . . . Salamander  
Minnelied  
Verrat  
"Röslein dreie in der Reihe"  
from "The Gypsy Songs"

GEORGE HENSCHEL . . . . . "Thou Dear One With Those Cheeks  
of Roses"  
"The Loveliest of All"  
Wanderer's Song

American Negro Spirituals . . "Where Shall I be when de Firs'  
(Arranged by J. R. JOHNSON) Trumpet Soun'?"  
"O, Wasn't Dat a Wide River?"  
"Go Down Moses"  
"Git on Board, Little Chillen"

## "An die ferne Geliebte"

1. Auf dem Hügel sitz' ich spähend  
In das blaue Nebelland,  
Nach den fernem Triften sendend,  
Wo ich dich Geliebte fand.

Weit bin ich von dir geschieden,  
Trennend liegen Berg und Thal  
Zwischen uns und unserm Frieden,  
Unserm Glück und uns'rer Qual.

Ach, den Blick kannst du nicht sehen,  
Der zu dir so glühend eilt,  
Und die Seufzer, sie verwehen  
In dem Raume, der uns theilt.

2. Wo die Berge so blau  
Aus dem nebligen Grau  
Schauen herein.  
Wo die Sonne verglüht,  
Wo die Wolke umzieht,  
Möchte ich sein!

Dort im ruhigen Thal  
Schweigen Schmerzen und Qual,  
Wo im Gestein  
Still die Primel dort sinnt,  
Weht so leise der Wind  
Möchte ich sein!

Hin zum sinnigen Wald  
Drängt mich Liebesgewalt,  
Innere Pein.  
Ach, mich zög's nicht von hier,  
Könnt' ich, Traute, bei Dir  
Ewiglich sein!

3. Leichte Segler in den Höhen,  
Und du Bächlein, klein und schmal,  
Könnt mein Liebchen ihr erspähen,  
Grüsst sie mir viel tausendmal.

Seht ihr Wolken sie dann gehen  
Sinnend in dem stillen Thal,  
Lasst mein Bild vor ihr entstehen,  
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,  
Die nun herbstlich falb und kahl,  
Klaert ihr, wie mir ist geschehen,  
Klagt ihr, Vöglein, meine Qual!

4. Diese Wolken in den Höhen,  
Dieser Vöglein munt'rer Zug  
Werden dich, o Huldin, sehen,  
Nehmt mich mit im leichten Flug!

Hin zu dir von jenen Hügeln  
Emsig dieses Bächlein eilt.  
Wird ihr Bild sich in dir spiegeln,  
Fließt' zurück dann unverweilt!

5. Es kehret der Maien, es blühet die Au'  
Die Lüfte, sie wehen so milde, so lau,  
Geschwätzig die Bäche nun rinnen.  
Die Schwalbe, sie kehret zum wirthlichen  
Dach,  
Sie baut sich so emsig ihr bräutlich Gemach,  
Die Liebe soll wohnen da drinnen.

Es kehret der Maien, es blühet die Au',  
Die Lüfte sie wehen so milde, so lau,  
Nur ich kann nicht ziehen von hinnen,  
Wenn Alles, was liebet der Frühling vereint,  
Nur unserer Liebe kein Frühling erscheint  
Und Thränen sind all ihr Gewinnen.

(Translation)

## To the Distant Beloved

1. From a mountain's high projection  
Lone I looked o'er distant lands,  
Gazing fix'd in one direction,  
Where, unseen, her dwelling stands.

Far, alas! from her divided,  
Hill and valley spread between  
Me and her to whom confided  
All my joy and woe have been.

Could my warm glance unimpeded  
Light but on her lovely face!  
Ah! my sighs are lost, unheeded,  
In the intervening space.

2. Where the mountains rise high  
In the brilliant blue sky  
Charming to see,  
Where a genial sun glows  
And the light clouds repose,  
There would I be.

In the quiet green dale  
Peace and comfort prevail,  
All from care free,  
Where the crowslip forth peeps  
And the gentle wind creeps,  
There would I be!

To the pensive retreat  
Where the forest glades meet  
Thought carries me,  
When I home find my way  
I will evermore stay,  
Darling, with thee!

3. Fleecy cloud in heaven sailing,  
Brooklet prattling on below,  
Keep your course, my sweetheart hailing  
Should she see you as you go.

Cloud, when you observe her wander  
Musing through the vale alone,  
Let my picture, hov'ring yonder,  
In the smiling sky be shown.

Should the fair one linger near you,  
Little birds in bush conceal'd.  
Sing my sorrow, let her hear you  
Notes of mournful music yield.

4. Clouds that o'er the mountain hover,  
Birds that flock across the sky,  
Will my heart's fair queen discover,  
Take me in your train on high!

With a speed that never tarries,  
Tow'rd's her finds the brook its way!  
When her form thy mirror carries,  
Streamlet, turn without delay.

5. Bright May now returns, fresh the meadow  
flow'rs grow,  
The breezes so warmly and tenderly blow,  
The rivulets murmur so sweetly;  
The swallow comes back to her home in the  
roof,  
Of constant domestic affection the proof.  
Which love taught to furnish so neatly.

Yes, May now returns, fresh the meadow  
flow'rs grow,  
The breezes so warmly and tenderly blow,  
Yet here I remain ever lonely;  
To join in Love's temple the season invites,  
But me no kind May to the dear one unites,  
Sad tears my companions, tears only.

6. Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann Abends wieder  
Zu der Laute süßem Klang!
- Wenn das Dämm'rungsroth dann ziehet  
Nach dem stillen blauen See  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh,
- Und du singst, was ich gesungen,  
Was mir aus der vollen Brust  
Ohne Kunstgepräg' erklungen,  
Nur der Sehnsucht sich bewusst;
- Dann vor diesen Liedern weichet,  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht,  
Was ein liebend Herz geweiht.

A. JEITTELES

## Salamander

Es sass ein Salamander auf einem kühlen Stein,  
Da warf ein böses Mädchen in's Feuer ihn  
hinein.  
Sie meint', er soll verbrennen,  
Ihm ward erst wohl zu Muth,  
Wohl wie mir kühlem Teufel  
Die heisse Liebe thut.

LEMCKE

- (Translation)
6. Take the tribute Love would rear thee,  
Love, dear girl, inspired the verse;  
O could I ere long hnt hear thee  
To the lute my songs rehearse!
- Where the sun of eve is throwing  
On the calm blue deep his light,  
When his last red ray is glowing  
There beyond yon mountain's height,
- And thou sing'st what I've repeated  
From a full and fervent breast,  
Simple lines in which deep seated  
Heartfelt longing stands confess'd:
- Shall thy song perchance the distance  
Lessen both of space and time,  
Give to love renewed existence,  
Fill the soul with peace sublime!

## Minnelied

Holder klingt der Vogelsang,  
Wenn die Engelreine,  
Die mein Jünglingsherz bezwang,  
Wandelt durch die Heine.

Röther blühen Thal und Au,  
Grüner wird der Wasen,  
Wo die Finger meiner Frau  
Maienblumen lasen.

Ohne sie ist Alles tott,  
Welk sind Blüt' und Kräuter;  
Und kein Frühlingsabendroth  
Dünkt mir schön und beiter.

Traute, minnigliche Frau,  
Wollest nimmer fliehen,  
Dass mein Herz, gleich dieser Au,  
Mög in Wonne blühen!

HÖLTY

When the flowery meads among  
Roams my queen of beauty,  
Sweeter rings the linnets' song  
So to do her duty.

Deeper flush the rosy hawes,  
Greener grow the grasses,  
Where, to cull the valley flowers,  
My sweet lady passes.

She away, the world is dead,  
Grass and hnd together,  
And for me no evening red  
Tells of fairer weather.

Sweetest lady, kind and dear,  
Reign thou in my bosom,  
That my heart while thou art near  
Like the mead may blossom.

PAUL ENGLAND

## Verrat

Ich stand in einer lauen Nacht  
An einer grünen Linde;  
Der Mond schien hell, der Wind ging sacht,  
Der Giessbach floss geschwinde.

Die Linde stand vor Liehchen's Haus;  
Die Türe hört' ich knarren.  
Mein Schatz liess sacht ein Mannshild 'raus:  
"Lass Morgen mich nicht harren;  
Lass mich nicht harren, süsser Mann;  
Wie hab' ich dich so gernel  
An's Fenster klopfe leise an,  
Mein Schatz ist in der Fernel!"

Lass ah von Druck und Kuss, Feinslieb,  
Du Schöner im Sammetkleide;  
Nun spute dich, du feiner Dieb:  
Ein Mann barrt auf der Haidel!

Der Mond scheint hell, der Rasen grün  
Ist gut zu uns'rem Begegnen;  
Du trägst ein Schwert und nickst so kühn,  
Dein' Liebschaft will ich segnen!

Und als erschien der lichte Tag,  
Was fand er auf der Haidel?  
Ein Todter in den Blumen lag,  
Zu einer Falschen Leide.

LEMCKE

I stood upon a summer's night  
There, where the linden's growing;  
The moon shone clear, the winds were light,  
The torrent swiftly flowing.

The linden near my love's house grew;  
I heard the door soft grating.  
My dear a man let softly through:  
"Don't, Morning, keep me waiting;  
Don't keep me waiting, darling, pray;  
I love thee as the day, dear!"

Then op'd the lattice soft to say:  
"My true love's far away, dear!"

Have done caress and kiss, heart's lief,  
And wooer in scarlet feather;  
Now hasten thee, thou dainty thief,  
A man waits on the heather.

The moon shines clear, the grass so green  
Is good too for our meeting;  
Thou bear'st a sword and nod so keen,  
Thine amour has my greeting!

And on the heath, the light of day,  
What found it on the morrow?  
A corse among the flowers lay,  
All to a false maid's sorrow.

## "Röslein dreie in der Reihe"

(Translation)

Röslein dreie in der Reihe blüh'n so roth;  
Dass der Bursch zum Mäd'el geht, ist kein Verbot!  
Lieber Gott, wenn das verboten wär',  
Ständ' die schöne, weite Welt schon längst nicht mehr,  
Ledig bleiben Sünde wär'!

Schönstes Städtchen in Alföld ist Ketschkemet,  
Dort giebt es gar viele Mädchen schmuck und nett!  
Freunde, sucht euch, dort ein Bräutchen aus,  
Freit um ihre Hand und gründet euer Haus,  
Freudenbecher lecret aus!

CONRAT

Rosebuds three, all on one tree, ye bloom so red;  
That a lad a lassie woo is not forbid!  
Loving God, if that had been denied,  
All the world, the beauteous world, had long since died,  
Single life's a sin beside!

Fairest village in Alföld is Ketschkemet,  
There live many pretty lasses, trim and neat!  
Comrades, seek and choose ye there a bride;  
Sue, then, for her hand, and may your house abide,  
Drain the goblet, comrades tried!

### Thou Dear One With Those Cheeks of Roses

Thou dear one, with those cheeks of roses,  
Thou with those eyes so sweet and blue!  
'Tis thee, dear, I mean, dear! Yes, thy blush discloses,  
Confess it that thou know'st I'm true!

Say'st nought? Yet show these roses glowing  
They know the mischief they have done;  
Oh, dear one, with those cheeks aglowing,  
Where is my heart, where has it gone?

### The Loveliest of All

Thou wilt that I a song bestow thee  
That truly from my heart doth fall?  
Look in mine eyes and there behold  
Thy face, the loveliest of all.

### Wanderer's Song

Thro' the woodland, o'er the mountain,  
By the brook, by rivers gay,  
By the lake and prattling fountain  
Leads the wanderer's joyous way.

And thro' hamlets, and thro' cities,  
And 'neath windows bright and low,  
Where sweet maidens to his ditties listen  
In the ev'ning sunset's glow.

May who will, rejoice in feasting,  
Prisoned close in narrow nest;  
Wanderers only are tasting  
Of the world's delights the best.

Heroes have reward in story,  
Rich their gold and precious stone,  
Emperors their crowned glory,  
Wanderers the whole world own.

### Where Shall I be When de Firs' Trumpet Soun'?

Where shall I be when de firs' trumpet soun'?'  
Where shall I be when it soun' so loud,  
When it soun' so loud till it wake up the dead;  
Where shall I be when it soun'?

Gwine to try on my robe when de firs' trumpet soun',  
Gwine to try on my robe when it soun' so loud,  
When it soun' so loud till it wake up the dead;  
Where shall I be when it soun'?

### O, Wasn't Dat a Wide River?

O, wasn't dat a wide river, dat river of Jordan,  
Lord, wide river!  
Dere's one mo' river to cross,  
O' de river of Jordan am so wide;  
One mo' river to cross.  
I don't know how to get on de other side;  
One mo' river to cross.  
O! Satan am nothin' but a snake in de grass;  
One mo' river to cross.  
If you ain't mighty careful he will hol' you fas';  
One mo' river to cross.

### Go Down Moses

Go down, Moses,  
'Way down in Egypt land,  
Tell ole Pharaoh  
To let my people go.

When Israel was in Egypt's land,  
Let my people go;  
Oppressed so hard they could not stand,  
Let my people go.

Thus spoke the Lord, hold Moses said:  
"Let my people go;  
If not, I'll smite your first born dead,  
Let my people go."

### Git on Board, Little Chillen

Git on board, little chillen, dere's room for many a mo',  
De gospel train's acomin', I hear it jus' at han',  
I hear de car wheels movin', an' rumblin' thro' de lan'.  
Git on board, little chillen, dere's room for many a mo'.

De fare is cheap, an' all can go, de rich an' poor are dere,  
No second class aboard dis train, no diffrunce in de fare.  
Git on board, little chillen, dere's room for many a mo'.



# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Ninth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING


*Wednesday Evening, February 16, 1927*

*at 8:15 o'clock*

MR. EMANUEL ZETLIN, Violinist


MR. HARRY KAUFMAN, *at the Piano*

The next recital in this series will be given by MR. LOUIS BAILLY,  
*Viola*, on Wednesday evening, February 23, 1927.



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## Programme



ROBERT SCHUMANN.....Sonata in A minor, Opus 105  
Con passione  
Allegretto  
Vivo

JOHANN SEBASTIAN BACH.....Chaconne  
(for violin alone)

ALEXANDRE TCHÉREPNINE.....Romance\*  
Arabesque\*

PAGANINI-KREISLER .....Three Caprices:  
B flat major  
B minor  
A minor

\*First performance in America







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Tenth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING


*Wednesday Evening, February 23, 1927*

*at 8:15 o'clock*


MR. LOUIS BAILLY, *Viola*

MR. HARRY KAUFMAN, *at the Piano*

The next recital in this series will be given by MR. FRANK GITTELSON,  
Violinist, on Wednesday evening, March 2, 1927.



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## *Programme*



GEORGE FREDERIC HANDEL.....Concerto in B minor  
Allegro moderato  
Andante ma non troppo  
Allegro

JOHANNES BRAHMS.....Sonata in F minor, Opus 120, No. 1  
Allegro appassionato  
Andante un poco adagio  
Allegretto grazioso  
Vivace

PAUL HINDEMITH.....Sonata, Opus 11, No. 4  
Fantasie  
Theme mit variationen  
Finale (mit variationen)  
(played without pause)





# THE CURTIS INSTITUTE of MUSIC

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Third Season — 1926-1927

Eleventh of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, March 2, 1927  
at 8:15 o'clock

MR. FRANK GITTELSON, Violinist

MR. HARRY KAUFMAN, at the Piano

The next recital in this series will be given by MR. SASCHA JACOBINOFF,  
Violinist, on Wednesday evening, March 23, 1927.

## Programme



EDVARD GRIEG..... Sonata in F major, Opus 8  
Allegro con brio  
Allegretto quasi andantino  
Allegro molto vivace

HUGO KAUN..... Fantasiestück  
Etwas bewegt—Ruhiger—  
Sehr lebhaft—Ruhig—Sehr  
schnell—Marschmässig

GEORGE F. BOYLE.....\*Gavotte and Musette  
(Arranged for violin by FRANK GITTELSON)

AUSTIN CONRADI..... K. F. G.—  
\*His Lullaby  
\*His Serenade

TARTINI-KREISLER ..... Variations on a Theme of Corelli

\*First performance







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

Twelfth of the Series of

## INSTITUTE RECITALS

By Members of the Faculty

CONCERT ROOM, MAIN BUILDING

Wednesday Evening, March 23, 1927  
at 8:15 o'clock

MR. SASCHA JACOBINOFF, Violinist

MR. HARRY KAUFMAN, at the Piano

The next recital in this series will be given by MR. MORIZ ROSENTHAL,  
*Pianist*, on Wednesday evening, March 30, 1927.



# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

Thirteenth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

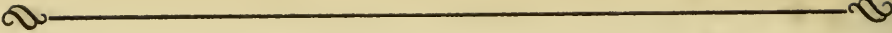
CONCERT ROOM, MAIN BUILDING

*Sunday Afternoon, April 10, 1927*  
*at 4:00 o'clock*


MADAME WANDA LANDOWSKA, *Harpsichordist and Pianist*

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The next recital in this series will be given by MADAME ISABELLE VENGEROVA,  
Pianist, on Tuesday evening, April 12, 1927.



## Programme



JOHANN SEBASTIAN BACH..... Sarabande  
Passe-Pied  
Gigue

HARPSICHORD

WOLFGANG AMADEUS MOZART..... Sonata in D major  
Allegro  
Adagio  
Allegretto

PIANO

WILHELM FRIEDEMANN BACH..... Polonaises

KARL PHILIPP EMANUEL BACH..... Allegro

HARPSICHORD

JOSEF HAYDN..... Sonata in E minor  
Presto  
Adagio  
Finale innocentemente

PIANO


JOHANN SEBASTIAN BACH..... Gavotte  
Polonaise  
Bourrée

HARPSICHORD

HARPSICHORD PLEYEL, PARIS

STEINWAY PIANO

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



## Programme Notes by WANDA LANDOWSKA

### THE GALLANT STYLE

WE NOW witness the engrossing spectacle of the transition from the "grand manner" to the "gallant style." The precise and close-woven writing tends more and more to unbend. Rigid counterpoint makes its appearance only in an episodic way and often with humorous intent. It is the melody now that takes the upper hand. More or less sentimental—according to the nationality and character of the composer—it proceeds with an escort of other parts (or voices) which in servile fashion fill the rôle of accompaniment. "Friedeman," Johann Sebastian Bach used to say to his favorite son, "Shall we not go and hear the pretty LIEDERLEIN of Dresden?"—Dresden being one of the centers where music "in the gallant style" had already flourished for some time. And the solemn cantor liked them well, these pretty LIEDERLEIN.

This kindly and jovial exclamation seems the happiest characterization of the gallant style of music. It began to take root in the lifetime of the senior Bach, who, himself took pleasure in light and elegant *Passe-pieds*, *Gavottes* and *Bourrées* which he called "*Galanterien*." It was his sons who cultivated this murmurous and radiant garden with delicate care, bringing to bloom the loveliest, most smiling blossoms as well as the trembling upreaching flower—the *Blaue Blume*—of German sentimentality.

And so, the better to understand the work of Schumann, of Brahms, of Weber we must penetrate more deeply into those who engendered the genius of these masters: Philipp Emanuel and Wilhelm Friedeman, inspired founders of the great German Romantic school, direct precursors of Beethoven.

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The glory of the "*Roi Soleil*" of instruments which for three centuries charmed the leisure of highborn ladies, enlivened the solitude of cloisters, and was the confidant of the *Frescobaldis*, the *Bachs* and the *Couperins*, reaches its end toward the close of the 18th Century.

Timidly now appears the piano with hammers. Received with hostility at first, the pianoforte, embodiment of a new taste, begins to haunt the imagination of the Philipp Emanuel Bachs, the Haydns, the Mozarts,—"*les jeunes*" of that period. Little by little it takes foot. But let us not imagine that its success was general or immediate. It is reluctantly admitted into chamber music. Though its crystalline and translucent sonority comes much nearer to that of the harpsichord than of the modern piano, people accused it of lacking elegance and finesse; and whereas, the pianoforte is greeted with an unenthusiastic curiosity, people bid the harpsichord long and tender farewell. Very amusing and interesting this transition of aesthetic principles of tone and expressions. P. E. Bach, Haydn and Mozart were thoroughly acquainted with both instruments, whose disparate accents by turns mingle and contend in their works for the keyboards—the language of the harpsichord lofty, aristocratic, sparkling with a thousand luminous facets; and that of the pianoforte blossoming, amorous, tenderly sentimental. The better to illustrate this multiplicity one ought to perform the same work successively on the two instruments. But the experiment might run the risk of excessive length. I prefer to alternate between the harpsichord and piano on this program leaving my hearer free to incline now toward the one, now toward the other. Yet who knows? Perhaps my dream will be realized. Perhaps people will end by preferring both instruments, each of which has its peculiar beauty, its individual and independent character. It is not absolutely necessary to love the one at the expense of the other. Our garden is big enough to leave room for a handful of delicate flowers beside the stout oaks. Is it not, dear listeners?

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### WOLFGANG AMADEUS MOZART (1756-1791)

The Sonata in D major has been called "The Hunt Sonata" because of its first motive which reminds us of the sound of the hunting horn. The Allegro

is rich in rhythmical inventions, built on solid lines. The Andante is a cantilena in the purest Italian style with arabesques as light as fine lace. The Finale is a marvel of joyous and fleeting grace.

Like all the great composers of his time Mozart was an admirable interpreter and virtuoso. "He had small and pretty hands," says Frantz Niemtchek in his biography of the master, "and he knew how to use them at the keyboard in so caressing and natural a manner that the pleasure of watching him was no less great than that of listening to him." He hated all affected exaggeration, all tawdry effects and fireworks. Imbued with an adorable simplicity, with a moving and profound expression, his playing managed to conquer even Clementi, that redoubtable rival, in whom Mozart censured above everything "the heaviness and the lack of delicate feeling in cantilena." His own cantabile was a mosaic of fine chiselings and sounds, light and fluid, which, without confusion, unite in a noble, tender and soaring Canto.

### WILHELM FRIEDEMANN BACH—"Polonaises" (1710-1784)

Whereas Philipp Emanuel reminds us so strongly of Schumann, Wilhelm Friedemann, the oldest and favorite son of Johann Sebastian, makes us think of Brahms. The only work which people seem to know under the name of Wilhelm Friedemann is not by him at all. This work, the famous organ concerto, which we find dragged into so many recital programs, is an emphatic piano transcription of an organ concerto by Johann Sebastian Bach. And what is more, it is not even first-hand Johann Sebastian, for he, on his part, had merely worked over a Vivaldi concerto. So how much can all this help us to know Wilhelm Friedemann?

However, his original compositions—bold, full of ideas and harmonic riches—languish in obscurity. The twelve polonaises are perhaps the finest things Wilhelm Friedemann wrote. Lyrical and tender, now candid, now filled with the accents of sharp pain, they are garbed in the purest, most perfect form. Brahms felt such an admiration for Wilhelm Friedemann that he edited one of his compositions himself—a sonata for two claviers, erroneously attributed for a time to Johann Sebastian.

### KARL PHILIPP EMANUEL BACH (1714-1788)

Philipp Emanuel was a troubled genius, of passionate and pathetic flights. His fiery, often feverish transports make us think of Schumann. Entire passages seem to prefigure the romantic poet of Zwickau.

"He knew, as no other, how to draw from his instrument cries of pain and lamentation," related Burney (who often had the fortune to hear him play) in his memoirs.

Philipp Emanuel wrote a treatise on piano playing entitled "Versuch über die wahre Art das Clavier zu spielen" which ought to be the Bible of every pianist.

### JOSEF HAYDN (1732-1809)

How often do we hear people exclaim, part pityingly, part disdainfully: "That good old Papa Haydn!" as if they intended to say "it's all very well, this music, but how childish, how antiquated, how meager!" . . . . . What? Haydn, all fire, all fertility,—Haydn who, seated at his pianoforte, created marvels, fired all hearts, transported all spirits. His music antiquated and meager? Far from it. Rather unjustly overlooked, scorned instead of devotedly studied and profoundly grasped. How much better would we understand Beethoven if we knew fundamentally the symphonies and sonatas of Haydn. The joyous exuberance of his allegros, the foamy sparkle of his prestissimos, the wooing amorousness of his andantes are past compare.

The works of Haydn are great, not by reason of serving as stepping-stones to Beethoven, but because they possess their own proper resources of that inspiration and originality which give rise to masterpieces.



# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

Fourteenth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING


*Tuesday Evening, April 12, 1927*

*at 8:15 o'clock*

MADAME ISABELLE VENGEROVA, *Pianist*


The next recital in this series will be given by MR. EMILIO DE GOGORZA,  
*Baritone*, on Wednesday evening, April 13, 1927.





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## Programme



- BACH-SILOTI .....Prelude in D major
- LUDWIG VAN BEETHOVEN.....Sonata in D major, Opus 28  
(Pastorale)  
Allegro  
Andante  
Scherzo  
Rondo
- JOHANNES BRAHMS.....Intermezzo in A minor, Opus 118  
Intermezzo in A major, Opus 118  
Capriccio in B minor
- ROBERT SCHUMANN.....Quasi variazioni in F minor
- SCHUMANN-LISZT .....Frühlingsnacht
- ALEXANDRE GLAZOUNOW .....Sonata in B flat minor, Opus 74  
Allegro moderato  
Andante  
Finale





# THE CURTIS INSTITUTE of MUSIC

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Wednesday Evening, April 13, '1927  
at 8:15 o'clock

MR. EMILIO DE GOGORZA, *Baritone*

MISS HELEN WINSLOW, *at the Piano*

The next recital in this series will be given by MR. MORIZ ROSENTHAL,  
*Pianist*, on Wednesday evening, April 27, 1927.

## Programme



ANDRÉ ERNEST MODESTE GRÉTRY..Ariette  
Chanson Bachique } from "Anacréon"

ROBERT SCHUMANN.....Stille Thränen  
Mondnacht  
Widmung

WOLFGANG AMADEUS MOZART....Serenade from "Don Giovanni"

HECTOR BERLIOZ.....Mephistopheles' Serenade from  
"The Damnation of Faust"

CLAUDE DEBUSSY.....Trois Ballades de François Villon

MODEST MOUSSORGSKY.....The Seminarian (A Humoresque)

ALEXANDER BORODIN.....Arabian Love Song

FOLKSONG ON A THEME RECOVERED BY J. VERDU  
(Arranged by RAOUL LAPARRA).En La Huerta de Murcia

FOLKSONG OF MURCIA—XI Century  
(Arranged by J. INCENZA)....."El Rosario de la Virgen"

FERMÍN MARÍE ALVÁREZ.....En Calesa

## Ariette

De ma barque légère Agréez le secours,  
Et cherchons pour vos jours Une plus digne  
terre.

Mais laissons les soupirs—Sur ce fâcheux rivage,  
N'admettons au voyage que les plaisirs.

Et que les dieux propices  
Admirent, dans son cours,  
L'hymen sous les auspices  
D'Anacréon et des Amours.

Oui, laissons les soupirs—  
Sur ce fâcheux rivage,  
N'admettons au voyage  
Que les plaisirs.

Et que les dieux propices  
Admirent, dans son cours,  
L'hymen sous les auspices  
D'Anacréon et des Amours.

## Chanson Bachique

Laisse en paix le dieu des combats,  
Qu' à Silène il cède le pas;  
Et si tout bas l'orgueil en gronde,  
Que ta voix tout haut lui réponde;  
Eh pourquoi ne boirais—je pas,—  
Tandis que tout boit dans le monde.

Les ondes boivent l'air,  
Le soleil boit la mer,  
La terre boit la pluie,  
Dans son sein entr'ouvert  
La plante boit la vie.

Tandis que tout boit dans le monde,  
Pourquoi ne boirais—je pas.

## Stille Thränen

Du bist vom Schlaf erstanden  
Und wandelst durch die Au',  
Da liegt ob allen Landen  
Der Himmel wunderblau.

So lang du ohne Sorgen  
Geschlummert schmerzenlos,  
Der Himmel bis zum Morgen  
Viel Thränen niedergoss.

In stillen Nächten weinet  
Oft mancher aus den Schmerz,  
Und morgens dann ihr meinet,  
Stets fröhlich sei sein Herz.

## Mondnacht

Es war, als hätt' der Himmel  
Die Erde still geküsst,  
Dass sie im Blüthenschimmer  
Von ihm nur träumen müsst.

Die Luft ging durch die Felder  
Die Aehren wogten sacht,  
Es rauschten leis die Wälder,  
So sternklar war die Nacht.

Und meine Seele spannte  
Weit ihre Flügel aus,  
Flog durch die stillen Lande,  
Als flöge sie nach Haus.

## (Translation)

"On my frail skiff embark with me and let us  
seek for your days a more worthy land.  
On this unfortunate shore we will leave sighs  
and cares and on our voyage we will  
only welcome pleasure.  
May the favorable gods admire in its course  
the Hymen under the protection of  
Anacreon and of love."

## (Translation)

Leave the god of war alone,  
Silenus as your leader own;  
Would pride with murmurs you defy,  
Then loudly utter your reply:  
"When all the world is drinking, pray,  
When all things drink, then why not I?"

The waves drink the air,  
The sun drinks the sea,  
The earth drinks the rain,  
And the plant it is plain  
With the dew makes free.

"When all the world is drinking, pray,  
When all things drink, then why not I?"

(English version by Frederick H. Martens)

## Hidden Tears

### (Translation)

By slumber now forsaken,  
Thou wand'rest o'er the mead,  
Where'er thy way be taken  
Blue skies are calmly spread.

While thou unheedful dreaming,  
Without a care hast slept,  
The heav'n's till day's wan gleaming,  
Full many a tear have wept.

Thro' silent nights how burning  
Flow tears from eyes full sad,  
And then ye think, at morning,  
Their hearts are always glad.

## By Moonlight

### (Translation)

It seem'd as though serenely  
By heav'n the earth were kissed,  
That she, so bright and queenly,  
Must dream of heav'nly rest.

The breeze was lightly straying  
Thro' corn-fields waving light;  
The forest leaves were sighing,  
And star-lit was the night.

And my rapt soul her pinions  
In eager joy outspread,  
And over Earth's dominions  
As homeward on she sped.

## Widmung

Du meine Seele, du mein Herz,  
Du meine Wonn', o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab!

Du bist die Ruh', du bist der Frieden,  
Du bist vom Himmel mir beschieden,  
Dass du mich liebst, macht mich mir werth,  
Dein Blick hat mich vor mir verklärt,  
Du hebst mich liebend über mich,  
Mein guter Geist, mein bess'res Ich'.

Du meine Seele, du mein Herz,  
Du meine Wonn', o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
Mein guter Geist, mein bess'res Ich'.

## Serenade: Don Giovanni

Deh vieni alla finestra, o mio tesoro,  
Deh vieni a consolar il pianto mio!  
Se neghi a me di dar qualche ristoro,  
Davanti agli occhi tuoi morir vogli'io!

Tu ch'hai la bocca dolce più del miele,  
Tu che il zucchero porti in mezzo al core!  
Non esser, gioza mia, con me crudele!  
Lasciati almen veder, mio bell'amore!

## Serenade: La Damnation de Faust

Maintenant, chantons à cette belle une chanson  
morale, Pour la perdre plies sûrement.

Devant la maison de celui qui t'adore,  
De celui de celui qui t'adore  
Petite Louison, que fais-tu dès l'aurore  
Que fais-tu? Que fais-tu? Que fais-tu?  
Au signal du plaisir, dans la chambre du drille,  
Tu peux bien entrer fille,  
Mais non fille ensortir.  
Il te tend les bras, près de lui to cours vite,  
Tu cours près de lui, près de lui to cours vite  
Bonne nuit, hélas; ma petite,  
Bonne nuit, bonne nuit, bonne nuit, bonne nuit,  
Près du moment fatal, fais grande résistance,  
S'il ne t'offre d'avance,  
S'il ne t'offre un anneau conjugal.

## I. Ballade:

De Villon a s'amye

Fausse beauté, qui tant me couste cher,  
Rude en effect, hypocrite douceur,  
Amour dure, plus que fer, à mascher;  
Nommer te puis de ma deffaçon soeur.

Charme felon, la mort d'ung povre cuer  
Orgueil mussé, qui gens met au mourir,  
Yeulx sans pitie! Ne veult droict de rigueur,  
Sans empirer, ung povre secourir?

Mieulx m'eust valu avoir esté crier,  
Ailleurs secours, c'eust esté mon bonheur:  
Rien ne m'eust seu de ce fait arracher;  
Trotter m'en fault en fuyte à deshonneur.

## Dedication

(Translation)

Thou art my soul, and thou my heart,  
Thou all my joy and sorrow art,  
Thou art my world for life adoring,  
My heav'n art thou wherein I'm soaring;  
O thou my grave, wherein for aye  
My ev'ry woe is laid away!

Thou art repose, art peace unending,  
Thou art from heav'n a boon transcending;  
How in thy love I seem renew'd,  
Thy very gaze transforms my mood;  
O'er self thy love doth lift me high,  
My guardian fay, my better I!

Thou art my soul, and thou my heart,  
Thou all my joy and sorrow art,  
Thou art my world for life adoring,  
My heav'n art thou, wherein I'm soaring,  
My guardian fay, my better I!

(Translation)

From out thy casement glancing, oh, smile upon  
me!

With sighs of hapless love I sing this ditty!  
Thy bosom I would move, thou hast undone me,  
Oh, grant the prayer of love and show some  
pity!

Than roses art thou fairer, than honey sweeter,  
Balmier 'tis when thou sighest than western  
breezes!

Oh, come, my fair, descend, come, I entreat  
thee!

Death shall my torments end, if death thee  
pleases!

(Translation)

Now, let us sing to this maiden, a moral song,  
for her certain damnation.

Why, fair maid, wilt thou loiter, when daylight  
is done,

In the shade by the door of thy lover?

Though the darkness thy blushes may cover,

Have a care! Have a care, and be gone!

Though to enter were sweet, now that love's  
torch is burning,

Not so sweet the returning,

The cold, cruel world to greet.

When he opens his arms in the ardor of love,

Then, sweet maiden, I pray, do not linger,

Make him first place the ring on thy finger,

And his honour and constancy prove.

Heed this one thing, would you 'scape your  
undoing,

Quench the fire of his wooing,

With a "First, if it please you, the ring."

(Translation)

## I. Ballad:

From Villon to his love

False loveliness, costing a heavy price;  
Hard as a rock, though it seems soft and fair;  
A cank'rous love eating as rust eats iron!  
Cry it aloud, a captive bound am I.

Love like a thief, that steals on one unseen;  
Pride with a mask, that kills unguarded men;  
Pitiless eyes, that calmly view their work;  
It is enough: release a tortured soul.

Fool that I am, crying to you for help  
That ne'er will come; elsewhere, poor wretch,  
seek aid.

It had been sweet if it came from my dear.  
Where shall I turn? Where my dishonor hide?

Haro, haro, le grand et le mineur!  
Et qu'est ceey? Mourray sans coup ferir,  
Ou pitié peult, selon ceste teneur,  
Sans empirer, ung povre secourir.

Ung temps viendra, qui fera desseicher,  
Jaulnir, flestrir, vostre espanie fleur:  
J'en risse lors, se tant peusse marcher,  
Mais las! nenny; Ce seroit donc foleur,  
Vieil je seray; vous, laide et sans couleur.

Or, heuvez fort, tant que ru peult courir.  
Ne donnez pas à tous ceste douleur  
Sans empirer ung povre secourir.  
Prince amoureux, des amans le greigneur,

Vostre mal gré ne vouldroye encourir;  
Mais tout franc cuer doit, par Nostre Seigneur,  
Sans empirer, ung povre secourir.

## II. Ballade:

Que Villon fait à la requeste de sa  
mère pour prier Nostre-Dame.

Dame du ciel, regente terrienne,  
Emperière des infernaulz palux,  
Recevez-moy, vostre humble chrestienne,  
Que comprinse soyé entre vos esleuz,

Ce non obstant qu'oncques riens ne valuz.  
Les biens de vous, ma dame et ma maistresse,  
Sont trop plus grans que ne suys pecheresse,  
Sans lesquelz bien ame ne peult merir

N'avoir les cieulx, je n'en suis menteresse.  
En ceste foy je vueil vivre et mourir.  
A vostre Filz dictes que je suys sienne;  
De luy soyent mes pechez aboluz:

Pardonnez-moy comme à l'Egyptienne,  
Ou comme il fait au clerc Theophilus,  
Lequel par vous fut quitte et absoluz,  
Combien qu'il eust au diable fait promesse

Preservez-moy que je n'accomplisse cel  
Vierge portant sans rompure encourir  
Le sacrement qu'on celebre à la messe.  
En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,  
Qui riens ne scay, oncques lettre ne leuz;  
Au moustier voy dont suis paroissienne,  
Paradis painct ou sont harpes et luz,

Et ung enfer où damnez sont boulluz:  
L'ung me faict paour, l'autre joye et liesse.  
La joye avoir fais-moy, haulte Deesse,  
A qui pecheurs doivent tous recourir,

Comblez de foy, sans fainct ne paresse.  
En ceste foy je vueil vivre et mourir.

Help me! Now help! Come, all that hear me,  
come!

What! Must I die? Nor strike one feeble blow?  
Are you a stone, that none may touch your  
heart?

It is enough! Release a tortured soul.

Shall come a time when your bloom will have  
gone:

And sear, and dry, your beauty's flow'r turn.  
Then I shall laugh, laugh like the fool I am!  
Alas! Alas! That would be folly's crown.

I shall be old: you ugly, dull and dry.  
Drink at the well; e'er the spring is dry, drink.  
Soften your heart; make others bleed no more.  
It is enough! Release a tortured soul.

Amorous Prince, of all lovers the king,  
Seemeth to me your ill is past a cure.  
Yet I would say my heart bids me declare,  
It is enough! Release a tortured soul.

(Translation)

## II. Ballad:

Made by Villon, at his mother's re-  
quest, as a prayer to the Virgin  
Mary.

Lady of Heav'n, of purgatory  
Empress, Queen of earth, and of all things here  
below,  
Virgin, receive a humble Christian woman,  
Count me 'mongst thy chosen and elect.

Well do I know I am nothing alone.  
Thy graciousness, oh, Virgin Lady and mother,  
Is greater far than all my sins unnumbered.  
Without thy help not one can hope to mount the  
starry skies.

Lady, well do I know it.  
And in this faith will I live here, and die.  
Say to thy Son that by Him I was saved.  
All my sins were by Him washed away.

Pardon me, then, as pardoned was th' Egyptian,  
Or, as 'tis said, Theophilus of old,  
Crying to Thee, was freed from ev'ry sin,  
Though he had sold himself unto the devil.

Lady, preserve me from such a fate as that.  
And guard and bless me as I humbly kneel  
For the blest Eucharist at the mass given.  
And in this faith I will live here and die.

Alone, old woman I, so poor and weary;  
Naught do I know, not a word can I read.  
In the great monastery of my parish  
Pictures of Heav'n and of Hell I do see:

Heav'n with its harps of gold, Hell with the  
damned.  
Fills me with fear one, and rapture the other.  
Be harps of gold for me,  
Lady of Heaven.

To Thee may all sinners hasten in time,  
With faithful hearts, not doubting  
Thee not slothful.  
And in this faith will I live here and die.



### III. Ballade:

Des femmes de Paris

Quoy qu'on tient belles langagières  
Florentines, Veniciennes,  
Assez pour estre messaigières,  
Et mesmement les anciennes;

Mais, soient Lombardes, Romaines,  
Genevoises, à mes périls,  
Piemontoises, Savoysiennes,  
Il n'est bon bec que de Paris.

De beau parler tiennent chayeres,  
Ce diton Napolitaines,  
Et que sont bonnes caquetières  
Allemandes et Bruciennes;

Soint Grecques, Egyptiennes,  
De Hongrie ou d'autre pais,  
Espaignolles, ou Castellannes,  
Il n'est bon bec que de Paris.

Brettes, Suysses, n'y scavent guères,  
Ne Gasconnes et Tholouzaines;  
Du Petit Pont deux harangères les concluront,  
Et les Lorraines, Anglesches ou Callaisiennes,

Ay-je beaucoup de lieux compris?  
Picardes, de Valenciennes.  
Il n'est bon bec que de Paris.

Prince, aux dames Parisiennes,  
De bien parler donnez le prix;  
Quoy qu'on die d'Italiennes,  
Il n'est bon bec que de Paris.

### The Seminarian

Panis, Piscis, crinis, finis; ignis, lapis, pulvis,  
crinis—

Oh, these Latin words! They drive me mad!  
Orbis, amnis, et canalis, orbis, amnis et canalis.  
Such grim blessing from the priest I've had!  
How he cuff'd and kick'd me, gave me many a  
bruise and scrape,

With his holy hand he nearly knock'd me out of  
shape.

Fascis, axis, funis, ensis; fustis, vestis, vermis,  
mensis.

Father Simeon has a daughter, such a sweet,  
demure one!

She has cheeks as red as poppies, languid eyes  
that lure one;

Crimson is the smock that hides her waist so  
slender,

Snowy white her bosom, swelling smooth and  
tender.

Fascis, axis, funis, ensis; fustis, vestis, vermis,  
mensis.

Ah, my Stiosha, little darling! How I'd dearly  
love to hold you,

To kiss you madly, in my loving arms to enfold  
you!

Postis, follis, cucumic, atque pollis, atque pollis  
—cucumis, cucumis.

Lately at the celebration of a special mass in  
honor of the Holy Mithrodora,

I intoned a psalm in the sixth liturgic mode.  
All the while my left eye wander'd, could not  
keep from straying,

Stealing glances at my Stiosha, who stood close  
at hand, devoutly praying.

Dear me, Father Simeon saw it all. After mass  
call'd me out into the hall.

Then upon my pate his Rev'rence served a three-  
fold benediction!

Then with might and main he made me cram  
my head with Latin grammar;

Orbis, amnis et canalis, et canalis, sanguis,  
unguis et annalis, et annalis.

Thus by Satan I was temoted, right within the  
holy temple of our Lord!

Amnis et annalis, sanguis, unguis, et canalis, et  
canalis, et annalis.

(Translation)

### III. Ballad:

The Dames of Paris

Although 'tis said the dames of Florence,  
And of fair Venice, babble sweetly,  
Yet I trow that their sweetness lieth,  
As with ancients, in their message.

But, whether Lombards, or Romans,  
Or Genovese, their speech lacketh charm,  
(And Piedmontese); alone (I swear it)  
Parisian dames must bear the palm.

The Neapolitans, for language,  
Have chairs, and many wise professors,  
And voluble and fluent chatters  
The Germans are, and so are Prussians.

But whether Greeks, Hungarians,  
Egyptians they, their speech lacketh charm:  
Yea, e'en Spaniards, or proud Castilians.  
Parisian dames must bear the palm.

Bretons, Swiss, too, they scarce can answer:  
Mum the Toulouse; so, too, the Gascons;  
The tongues of two good wives of Paris  
Would settle quite, and render speechless.

The Lorrainers, Callaisians, English  
(Are these enough for you, Mesdames?)  
Picardians, nay, nay, for language,  
Parisian dames must bear the palm.

Prince, give the merry dames of Paris  
The prize for speech; supreme their charm.  
In spite of all that's said of others,  
Parisian dames must bear the palm.

*The Seminarian.* Latin students the world over have to "cram their heads" with the famous list of exceptional masculine nouns, "panis, piscis, crinis, finis;" and it may be taken for granted that a goodly proportion of the public understands the dread that these words evoke in young scholars. One feature of the humor of this song may escape the attention of those who have never attended services of the Russian Orthodox Church. The middle section, describing the holy mass, down to the point where the Seminarian intones a psalm "in the sixth liturgic mode," is actually written in the modal sequences of the so-called sixth tone of the Russian Liturgy. For those unfamiliar with the institutions of the Russian Church, be it explained that "Father Simeon" is a lay priest, a "Pope," and consequently is allowed to marry and to have a beautiful daughter.

## Arabian Love Song

Do not leave me, beloved!  
Oh, in dreams appear to me!  
Let me know love's sweet magic,  
Sweetest passion for thee!

Oh—give me thy pity, I pray thee!  
The spell of thy beauty will slay me!  
I am lost in a sea of burning passion for thee!  
See, I die, my beloved, if there be no hope for  
me,  
Oh, to die! Death were sweeter—death from  
passion for thee!

## En La Huerta De Murcia

En la huerta de Murcia  
No hay averio tan lucio como este (bueno!)  
Ni tan cumplio.  
Ay! nitan cumplio, Para!

(Translation)

In the orchard of Murcia  
There is no disorder,  
There is no brighter  
Place nor so plentiful.

## El Rosario de la Virgen

Un devoto por ir al rosario  
Por una ventana se quiso arrojar  
Y la Virgen Maria le  
Sice detente devoto  
Por la puerta sal  
Devotos venid;  
Hermanos llegad;  
Que la Virgen Maria  
Os llama, su santo  
Rosario venid á rezar.

(Translation)

An holy man, eager to join the procession for  
prayer,  
Wished to hurl himself through a window,  
But the Virgin Mary said to him,  
Hold; holy one,  
Pass out by the door.  
Come, holy ones,  
Brothers, come;  
For the Virgin Mary  
Calls you,  
Her holy prayers to pray.

## En Calesa

Ya está preparada  
Divina Marquesa,  
Mi mejor calesa.  
Para ir al Canal.  
Suba Usted sin miedo.  
Que ágil! Que airosa!  
Es Usted una Diosa,  
No tiene rival.

Del pié mas chiquito  
Que trisca en Castilla  
Sobre esta rodilla  
La huella se vé;  
Sentir su contacto,  
Postrarme en el suelo  
Descubrir el cielo . . .  
Pecar, . . . y obra fué.

No lo tome á broma  
Que me despetito  
Por un pié chiquito  
Calzando el chapín  
Que si me condeno  
Poe mirar la gloria  
Será su memoria  
Au gozo siu fin.

De Avapiés al Prado  
Es Usted la joya  
Briu lo sabe Goya  
Que la pretendió.  
No diga que non es  
Que es cosa sabida.  
Ay! Si la Florida  
Cuenta lo que vió!

Es Usted un conjunto  
De encajes y seda  
Vaporosa, leda,  
Espuma y jasmín.  
Arrea Morota  
Que Dios te acompaña,  
Si va el Sol de España  
En tu Calesin!

(Translation)

The carriage is waiting,  
My dainty Marquise,  
My very best carriage,  
To drive where you please.  
Pray, fear not to enter  
(How sprightly, how sweet!),  
My love, you're a goddess;  
The world's at your feet.

My knee shows her footprints,  
And still I can feel  
The tiniest slipper  
That trips in Castile.  
And e'en as it touched me,  
I quickly bowed low;  
With that glimpse of Heaven  
I sinned—be it so.

You think I am jesting  
To make such ado  
About a trim ankle  
Or rather a shoe?  
Well, if I'm shut out from  
The mansions of grace,  
To keep such a mem'ry  
Will well take their place.

My love, you're the jewel  
Of all our fair land  
(And Goya admits it,  
Who sued for her hand).  
Nay, do not deny it;  
It's sure as the law.  
Ah, if the Florida  
Should tell what it saw!

My love, you're a vision  
Of laces and silk,  
So airy, so merry,  
Like jasmine and foam;  
Get up, then, old Dobbin,  
For God holds the lash,  
When the Sun of Spain's in  
Your little calash.



# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

Sixteenth of the Series of

## INSTITUTE RECITALS


*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING


Wednesday Evening, April 27, 1927  
at 8:15 o'clock

MR. MORIZ ROSENTHAL, *Pianist*






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## Programme



LUDWIG VAN BEETHOVEN . . . . . Sonata in C minor, Opus 111  
Maëstoso—Allegro con brio  
ed appassionato  
Arietta con variazioni

FRÉDÉRIC CHOPIN . . . . . Four Preludes  
Five Etudes  
Nocturne in E flat major, Opus 9, No. 2  
Scherzo in C sharp minor, Opus 39  
Valse in C sharp minor, Opus 64, No. 2

CHOPIN-LISZT . . . . . Chant polonais

FRANZ LISZT . . . . . Etude de Concert in F minor

MORIZ ROSENTHAL . . . . . Papillons  
Viennese Carnival on Themes  
by Johann Strauss

MR. ROSENTHAL uses the KNABE Piano





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

Seventeenth of the Series of

## INSTITUTE RECITALS

*By Members of the Faculty*

CONCERT ROOM, MAIN BUILDING


*Thursday Evening, May 26, 1927*

*at 8:15 o'clock*


MR. JOSEF HOFMANN, *Pianist*








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## Programme



GEORGE FREDERIC HANDEL . . . . Variations in D minor

LUDWIG VAN BEETHOVEN . . . . Sonata Pathétique, Opus 13  
Grave—Allegro di molto e con brio  
Adagio cantabile  
Rondo—Allegro

BEETHOVEN-SAINT SÆENS . . . . Choeur des Derviches tourneurs

FRÉDÉRIC CHOPIN . . . . .  
    { Impromptu in G flat major, Opus 51  
    { Prelude in C sharp minor, Opus 45  
    { Valse in A flat major, Opus 64, No. 3  
    { Andante Spianato e Grande Polonaise

SERGEI PROKOFIEFF . . . . . March

M. DVORSKY . . . . .  
    { East and West  
    { Penguin

ANTON RUBINSTEIN . . . . . Barcarolle in A minor

MORITZ MOSZKOWSKI . . . . . Caprice Espagnol

MR. HOFMANN uses the STEINWAY Piano





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## ANNUAL PHILADELPHIA CONCERT

### THE CURTIS QUARTET

CARL FLESCH, *First Violin*

LOUIS BAILLY, *Viola*

EMANUEL ZETLIN, *Second Violin*

FELIX SALMOND, *Violoncello*

*Wednesday Evening, January 26, 1927, at 8:30*

THE ACADEMY OF MUSIC FOYER



### *Programme*

LUDWIG VAN BEETHOVEN.....Quartet in E-flat major, Opus 127

*Maestoso—Allegro*

*Adagio, ma non troppo e molto  
cantabile*

*Scherzando vivace*

*Finale*

ANTONIN DVORÁK.....Quartet in F major, Opus 96

*Allegro ma non troppo*

*Lento*

*Molto vivace*

*Vivace ma non troppo*





LIBRARY OF CONGRESS  
CHAMBER MUSIC AUDITORIUM

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SUNDAY AFTERNOON, JANUARY 30, 1927  
AT 4:30 O'CLOCK

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*PROGRAM*

LUDWIG VAN BEETHOVEN

String Quartet in E flat, Op. 127

1. Maestoso—Allegro
2. Adagio ma non troppo
3. Scherzando vivace—Presto
4. Finale

ANTONIN DVOŘÁK

String Quartet in F, Op. 96

1. Allegro ma non troppo
  2. Lento
  3. Molto vivace
  4. Finale (vivace ma non troppo)
- 

THE CURTIS QUARTET

CARL FLESCH, *First Violin*

EMANUEL ZETLIN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*



Lecture Hall, Boston Public Library

Sunday, March 13, 1927

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The First Boston Appearance  
of the  
**The Curtis Quartet**  
of Philadelphia, Pennsylvania

By courtesy of The Curtis Institute of Music

CARL FLESCH

*First Violin*

LOUIS BAILLY

*Viola*

EMANUEL BETLIN

*Second Violin*

FELIX SALMOND

*Violoncello*

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The next Concert in this Series will be on Sunday,  
April 13, 1927, at 8 p.m., by the London String Quartet.

These Concerts have been made possible through the  
generosity of Mrs. Elizabeth S. Coolidge.

BOSTON MUSICAL SEASON 1926-1927  
(Provisional and Partial)

CHAMBER MUSIC

- Elman String Quartet (Oct. 10).  
New York String Quartet (Oct. 23).  
Flonzaley Quartet (Jan. 20; Feb. 16; March 10).  
Boston Flute Players Club (Dec. 5; Jan 16; Feb. 13; March 20; April 17).  
Boston Public Library (Through the generosity of Mrs. Elizabeth S. Coolidge):  
    Oct. 17. Pro Arte Quartet.  
    Nov. 21. Lenox Quartet.  
    Dec. 19. Flonzaley Quartet.  
    Jan. 16. Letz Quartet.  
    Feb. 13. South Mountain Quartet.  
    Feb. 23. Hart House String Quartet. (Harvard University).  
    Mar. 13. Curtis Quartet.  
    Mar. 20. Burgin String Quartet. (Through the generosity of the Performers), a Beethoven Programme.  
        Quartet in F major, Op. 59, No. 1.  
        Quartet in C minor, Op. 18, No. 4.  
        Quartet in C# minor, Op. 131.  
Apr. 10. London Quartet.  
    Beethoven: Quartet in F major, Opus 59, No. 1.  
    Griffes: Two Sketches for String Quartet.  
    Ravel: Quartet in D minor.



## *Programme*

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BEETHOVEN.

Quartet E flat major, Opus 127

Maestoso—Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale

DVOŘÁK.

Quartet in F major, Opus 96

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

## *Aids to the Study of this Programme*

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- Bargheer. Beethoven's fünf letzte Streichquartette. Richter (Hamburg, 1883). No. 2 in \*\*M215.4
- Caffarelli. Gli strumenti ad arco e la musica da camera. Hoepli (Milano, 1894). \*\*M.101.52
- Dunhill. Chamber music. Macmillan (New York, 1925). 4048.248R
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- Heuss. Kammermusik-Abende. Breitkopf & Härtel. (Leipzig, 1919).
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- Norton. String Quartet Playing. Carl Fischer (New York, 1925). 80 58.267
- Sauzay. Haydn, Mozart, Beethoven. Etude sur le Quatuor. Sauzay (Paris, 1861). \*\*M.132.12
- Scott, Marion M. How to develop chamber music. (*In* The Music Bulletin, Oct. 1925, p. 299.) \*4041.232.7
- Woodhouse, T. W. (*In* Strad, June, 1925 - Dec. 1926.) \*\*M.372.31
- String Quartets, July, 1925, p. 251.
- Pianoforte Trio, Aug. 1925 - June, 1926.
- Pianoforte Quartets, July - Sept. 1926.
- Pianoforte Quintets, Oct.-Dec., 1926.
- Suggestions for beginners in Chamber Music.
- BIBLIOGRAPHY (*General*).
- Altmann. Kammermusikliteratur-Verzeichnis [from 1841] Merseburger (Leipzig, 1918). 4047.179
- BIBLIOGRAPHY (*Phonographic*).
- The Gramophone. \*4043.252.2
- Sonatas, Jan. 1925, p. 273.
- Trios, March, 1925, p. 364.
- Quartets, April, 1925, p. 406.
- Arrangements, p. 273.
- List of Recorded Chamber Music, National Gramophonic Society, London. 1925.
- Supplement. 1926.
- National Gramophonic Society, List of Works issued by. (*In* The Gramophone, October, 1926, p. 196). \*4043.252.4

**Beethoven, Ludwig van, 1770-1827.**

**QUARTET IN E FLAT MAJOR, Opus 127.**

**SCORES.**

*Full.*

(In Complete Works. Series 6, vol. 2. Breitkopf & Härtel (Leipzig 1862-1887). \*\*M413.1.6.2

Peters 3032d. 8052.1362.2

André (Offenbach a/M., 185 ?). \*\*M.345.32.3

*Parts.*

Schott [2351]. Mayence. \*\*M.462.195.2

*Piano* (4 hands).

Peters, 989e. 8052.1363.5

**Dvořák, Antonín, 1841-1904.**

**QUARTET IN F MAJOR, Opus 96.**

**SCORES.**

*Full.*

Simrock (Berlin 1894). No. 3 in \*\*M.344.41

*Miniature.*

Payne 36. 8058.270

Eulenburg 36.

Philharmonia 321.

*Miniature.*

Eulenburg 302.

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**CRITICISM.**

Krehbiel. Antonin Dvorak's Quartet. A pamphlet (New York, 1894) pasted in \*\*M344.41

## Notes

Beethoven's Quartet in Eb major, Op. 127, the first of the five last great quartets, was finished in January 1825, thus coming after the ninth symphony which had been completed in the preceding year. Fourteen years had elapsed since the last previous quartet, pregnant years which saw the composition of the seventh, eighth and ninth symphonies; the six last sonatas for the pianoforte; *Fidelio* overture, the *Name-day* overture; the *Consecration of the House* and the Solemn Mass in D. During this period his interest in the quartet apparently subsided for not a single sketch or study dating from this period remains.

In November 1822, Prince Nicholas Galitzin, asked Beethoven if he would accept a commission for three quartets and in the spring of the next year Schuppanzigh returned from a seven years' absence in Russia and began to give concerts. These events were undoubtedly contributing factors to the pro-

duction of the quartet. It was first performed in public on March 6, 1825. The players were Ignaz Schuppanzigh, Karl Holz, Franz Weiss and Joseph Linke. When Beethoven sent the parts to the players he sent each a humorous note: "Friends! Herewith each man receives his part and it is hereby enjoined that each one solemnly pledge himself on his honor to do his best, to distinguish himself and mutually to outdo all the others. Everyone who has to do with the subject referred to, must sign this." It seems that Schuppanzigh, who received the work only very shortly before the date of the concert was not equal to the task. Alfred Ebert said of the concert: "The result of the performance was the open agreement of all present, both professionals and amateurs that they had understood little or nothing of the course of the work. Clouds seemed to be gathering about the youngest star of Beethoven's creative genius, when a true friend of art arranged for a new performance of the quartet by the above-named gentlemen, the position of first violin being taken by Herr Professor Boehm, who in the interval, had played the new quartet before a small and select company of experts with great *éclat*. This professor now performed the marvelous quartet twice in the same evening, before the same very numerous assembly of artists and critics to the entire satisfaction of all; the threatening clouds vanished, and the magnificent work of art shone forth in all its blinding glory." The fact that the quartet was performed six times within the next few months proves the public enthusiasm. It can have been no puny generation, as Kretzschmar remarks, (quoted in Bekker), which was thus able to accept and appreciate Beethoven's works in their novelty.

To summarize Bekker briefly: "I. The work opens with a proud and stately prelude in E flat major, a proclamation of indomitable will-power, triumphant after many past conflicts. It does more than usher in a single quartet; it is, in fact, the portal to the whole artistic kingdom of Beethoven's last years. As, long before, in the Op. 74 quartet, a mood of joy in creation follows, but there is a wide difference between the Beethoven of 1807 and the Beethoven of 1824. In the earlier work he had been content with clever playful variations, a simple witty song theme. Here it is the mystery of artistic conception which concerns him and we are reminded of the *Benedictus* of the *Mass*. II. In a series of marvellous variations\* he attempts to embody and set forth the revelation which has been granted to his seeking soul. After certain lively passages, the mood of deep earnestness returns and a simple and touching epilogue closes the movement. III. The subsequent *scherzo*, with its alternations of wild, almost rough humour and eeriness, is something of a riddle. It is the richest in content and the most prolix of Beethoven's quartet *scherzi*, and may represent a last uprush of the powers of darkness before they succumb finally to the spirit of joy. IV. The finale takes up the word where the third movement has abandoned it. The whole movement

\*Note, in these variations, as Richard Wagner did, "how deftly and delicately the links between the different variations are contrived."

has the character of a march. A spirit of indestructible happiness dominates it. Some adventurer from the heavens seems to visit the earth he has left, with tidings of gladness, to return to his home in the heavens once more."

We often hear that Beethoven was the first composer to attempt to live on the income received from his publications. From the dedication of this quartet to Prince Galitzen he received fifty ducats or about one hundred and fifteen dollars.

Antonin Dvořák is the first European musician who, having lived here for a time, was influenced by the musical atmosphere here to write works of importance embodying typical American idiom. Dvořák's "New World Symphony" is the first by a noted composer to be based on tunes suggested by American folk-song. While Chadwick, the distinguished American composer, is said to have completed a string quartet, based on negro or folk-tunes, some years before Dvořák composed his quartet, it is true that this is probably the first Quartet by a European of world-wide fame utilizing American idioms.

Dvořák (1841-1904) early displayed an extraordinary talent for music and after consistent training became the best known of Czech composers. Brought up in a country rich in folk music it was natural for him to be on the look out for any manifestations of a typical national idiom during his sojourn in America as director of the National Conservatory of New York (1892-1895).

The Quartet was written between June 12 and 23, 1893 while the composer was visiting at Spillville, Iowa, a village with a large Bohemian population. Its first public performance was over thirty-three years ago in Boston, January 1, 1894 by the Kneisel Quartet.

The first theme of the first movement is given out by the viola under a tremolo of the violins. It contains characteristic syncopation and is in pentatonic scale. After some extended developments, the second theme is introduced *pianissimo* on the violin. The development section is based mainly in the first subject. It includes some fine contrapuntal writing. The recapitulation is followed by a *coda* which is full of variety.

The slow movement is sectional in form consisting of three different tunes each introduced by the violin and, except the third, repeated in a high register of the 'cello. After the accompaniment dies down the first tune is repeated, as a sort of concluding section, by the 'cello against an accompaniment of alternate *arco* and *pizzicato* chords.

In the *Scherzo* a lively theme is given out by the violin and 'cello. The same theme in the minor and in augmentation serves as theme for the *Trio*. Against it is another strand of melody which at first calm becomes jerky. After the *Trio* comes the *Scherzo*, then the *Trio* again elaborated, with a final repetition of the *Scherzo* for conclusion.

The last movement is a rondo with principal subject given out by the violin. The different episodes offer a variety of contrasting material.



Beethoven Centenary  
at  
The Boston Public Library

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MARCH 1-19—BEETHOVEN EXHIBITION

Original manuscripts, books, pictures, rare editions, programmes and phonograph records.

SUNDAY.

Lewis, Leo Rich. Lecture on Beethoven's Solemn Mass.  
Feb. 27 at 3:30.

SUNDAY.

Curtis Quartet of Philadelphia. March 13 at 8:00  
Beethoven: Quartet in E $\flat$ , Opus 127.  
Dvořák: Quartet in F major.

SUNDAY.

Lincoln House Orchestra. Concert. March 20 at 3:30  
Burgin String Quartet. Beethoven Programme.  
March 20 at 8:00  
Quartet in F major, Op. 59, No. 1.  
Quartet in C minor, Op. 18, No. 4.  
Quartet in C $\sharp$  minor, Op. 131.

WEDNESDAY.

Surette, Thomas Whitney. "Beethoven," a lecture with  
musical illustrations. March 23 at 5:15

SATURDAY.

Cox, Persis, pianist. Beethoven Programme for Young People,  
March 26 at 3:00

SUNDAY.

Myrtle Jordan Trio; Helene Diedrichs, pianist; Joseph Lautner,  
tenor. Beethoven Programme. March 27 at 8:00

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These events are open free to the people.

# AEOLIAN HALL

34 West Forty-third Street, New York

Monday Evening, March 14, 1927

at 8.30 o'clock

Annual New York Appearance

## The CURTIS QUARTET



CARL FLESCH, *First Violin*

EMANUEL ZETLIN, *Second Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

Tickets 75c, \$1.00, \$1.50, \$2.00 (Tax Exempt)

Management RICHARD COPLEY

10 East 43rd Street, New York

THE PROMISE held forth in the organization a year ago of The Curtis Quartet by four of the leading members of the faculty of The Curtis Institute of Music has been more than fulfilled. Each year the contribution these artists make to chamber music will grow in importance. Not since the days of the Joachim Quartet has it been possible to assemble in a permanent organization four musicians of such pre-eminence.

Again, this season, the activities of the Quartet are restricted to a comparatively few public appearances, one each in Philadelphia, Washington and Boston and two in New York, one of which was with the Beethoven Association in November.

In commemoration of the centenary of Beethoven's death, The Curtis Quartet is playing this year the Master's Quartet in E-flat major, Opus 127, one of the greatest works in ensemble literature and because of its difficulties very seldom heard. In contrast with this will be Dvořák's genial and tuneful Quartet in F major, Opus 96, the "American" Quartet, close kin to the symphony "From the New World."





## *Programme*



LUDWIG VAN BEETHOVEN . . . . . Quartet in E flat major, Opus 127

Maestoso—Allegro

Adagio, ma non troppo e molto  
cantabile

Scherzando vivace

Finale

ANTON DVOŘÁK . . . . . Quartet in F major, Opus 96

Allegro ma non troppo

Lento

Molto vivace

Vivace ma non troppo

## What the Press says of THE CURTIS QUARTET

"If the universe had been combed for four ideal quartet players, irrespective of any set of circumstances which may be involved, it is difficult to conceive a better combination than Carl Flesch, Zetlin, Bailly and Salmond. As a matter of fact, being of an inquisitive turn of mind, I took with me the scores of the three quartets played in order to get a definite idea at the well-known dangerous points of each quartet just how many years it might take for the Curtis Quartet to achieve a real ensemble.

"The result of my studies is this: If the Curtis Quartet changes its ensemble very much in the future, it will have to be for worse and not for better, for it is almost perfect now. . . . The Curtis Quartet seems to me another exception to the rule which prescribes long association as necessary to perfection in concerted music.

"The three compositions on last night's program were played with rare understanding, mastery, consummate purity of style, and a freshness which seemed to invest the well-known works with new life. If the Curtis Quartet continues as a permanent organization I feel convinced it must rank as one of the great chamber music organizations now before the public. Its debut may be considered an event of major importance in the musical world." OLGA SAMAROFF in the *New York Evening Post* (February 26, 1926).

"Messrs. Flesch, Zetlin, Bailly and Salmond form an organization with a collective mind and soul of its own; each knew what the others were doing, and the thorough unity, the expressiveness, color and poetic feeling given the joint performance testified to the quality of the Curtis Quartet and the ability in ensemble playing of its members. It was throughout, a colorful, eloquent performance, with none of the academic austerity which is sometimes supposed to attend chamber music."

F. D. P. in the *New York Herald-Tribune* (February 26, 1926).

"The quartet undoubtedly contains four of the greatest masters in the world of their respective instruments, three of them having international reputations as soloists. But in string quartet playing there are dangers as well as advantages in super-virtuoso individual performance; the advantages being in the absolute sureness of intonation and perfection of tone, and the disadvantages being frequently toward too highly individualistic rendition of the solo passages and the differentiation of feeling.

"The advantages were admirably illustrated in the performance last evening, and the disadvantages were very largely overcome. The quartet reached its acme of performance in the Beethoven."

SAMUEL L. LACIAR in the *Philadelphia Public Ledger* (February 19, 1926).

"Artists of solo fame and rare musicianship make up this new string quartet. And something new and vital comes into being with the union of these four men. Their playing, in absolute accord, is instilled with the fire, with the life of passage after passage that belongs to the great artist as interpreter. The Beethoven was the prime 'tour de force.'"

JESSIE MACBRIDE in the *Washington Times* (February 5, 1926).

"That the performance would take high rank was expected from such masters of their respective instruments, but it may be questioned if anticipations were not exceeded. The quartet displayed a precision, a responsiveness, a coordination, a unity of ideas and a balance that made the recital one to be remembered. Moreover the members played with an artistic sensitiveness, a breadth of tone and an enthusiasm that gave high distinction to the performance, and invested the several numbers given with richness as well as vitality."

F. W. S. in the *Baltimore Evening Sun* (February 5, 1926).



# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## *Complimentary Recital*

to

THE STUDENTS OF THE INSTITUTE



MADAME LEA LUBOSHUTZ, *Violin*

JOSEF HOFMANN, *Piano*




CONCERT ROOM, MAIN BUILDING


*Sunday Afternoon, January 23, 1927*

*at 3.00 o'clock*


The next recital in the Institute Series will be given by MR. HORATIO CONNELL,  
*Baritone*, on Wednesday evening, February 9, 1927.



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## Programme



CÉSAR FRANCK.....Sonata in A major for Piano and Violin

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

JOHANNES BRAHMS .....Sonata in G major, Opus 78, for Piano  
and Violin

Vivace ma non troppo

Adagio

Allegro molto moderato

MAX BRUCH.....Concerto in G minor, Opus 26, for Violin

Allegro moderato

Adagio

Finale—Presto

(MR. HOFMANN will play the orchestra part on the piano)





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## FIRST STUDENTS' CONCERT

*Tuesday evening, October 26, 1926, at 8:15 o'clock*

Students under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



MAX BRUCH . . . . . Concerto in D minor, Opus 44  
First Movement

PAUL GERSHMAN

ERNEST BLOCH . . . . . Suite—"Baal Shem"  
Vidui (Contrition)  
Nigun (Improvisation)  
Simchas Torah (Rejoicing)

DOROTHY F. HODGE

CORELLI-LÉONARD . . . . . La Folia; Variations sérieuses  
ISO BRISELLI

NICCOLÒ PAGANINI . . . . . Concerto in D major, Opus 6  
First Movement

JUDITH POSKA







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## SECOND STUDENTS' CONCERT

*Tuesday afternoon, November 23, 1926, at 4:30 o'clock*

Students under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



CÉSAR FRANCK.....Sonata in A major  
First and second movements

MAX SEENOFKY

LUDWIG VAN BEETHOVEN .....Romance in A major

GIOVANNI BATTISTA BASSANI.....La Ronde des Lutins, Opus 25

JACQUES SINGER

HENRI VIEUXTEMPS.....Concerto in A minor

HENRY TEMIANKA





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## THIRD STUDENTS' CONCERT

*Tuesday afternoon, December 14, 1926, at 4:30 o'clock*

Students in Ensemble under MR. BAILLY



LUDWIG VAN BEETHOVEN . . . Quartet in F minor, Opus 95

Allegro con brio

Allegretto ma non troppo—Allegro assai  
vivace ma serioso

Larghetto espressivo—Allegretto agitato

PAUL GERSHMAN, *First Violin*

BENJAMIN SHARLIP, *Second Violin*

ABRAHAM KRAINIS, *Viola*

CHARLES HENDERSON, JR., *Violoncello*

LUDWIG VAN BEETHOVEN . . . Quartet in E minor, Opus 59, No. 2

Allegro

Molto adagio (Si tratta questo pezzo con  
molto di sentimento)

Allegretto

Finale—Presto

JUDITH POSKA, *First Violin*

JOHN RICHARDSON, *Second Violin*

PAULL FERGUSON, *Viola*

DAVID FREED, *Violoncello*





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## FOURTH STUDENTS' CONCERT

*Tuesday evening, January 25, 1927, at 8:15 o'clock*

Students under MR. FLESCH  
With MR. HARTZER as Assistant Teacher  
MR. HARRY KAUFMAN at the Piano



JOHANN SEBASTIAN BACH..Concerto in D minor, for  
Two Violins  
Vivace  
Largo, ma non tanto } First  
two movements  
ISO BRISELLI                      PAUL GERSHMAN

FELIX MENDELSSOHN.....Concerto in E minor, Opus 64  
Allegro, molto appassionato  
Andante—Allegretto non troppo  
Allegro molto vivace  
HENRY TEMIANKA

JULES CONUS .....Concerto in E minor  
LOIS ZU PUTLITZ





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## FIFTH STUDENTS' CONCERT

*Wednesday afternoon, February 2, 1927, at 4:30 o'clock*

Students under MADAME VENGEROVA



SERGEI RACHMANINOFF . . . . . Concerto in F sharp minor  
First movement

CHARLES N. DEMAREST  
(With orchestra part played on a second piano)

BACH-TAUSIG . . . . . Toccata and Fugue in D minor

FRÉDÉRIC CHOPIN . . . . . Nocturne in D flat major, Opus 27, No. 2

WAGNER-LISZT . . . . . March from "Tannhäuser"

BELLA BRAVERMAN

ALEXANDER GLAZOUNOFF . . . . . Theme and Variations, Opus 72

EUGÈNE D'ALBERT . . . . . Scherzo in F sharp major

FRANZ LISZT . . . . . Sonetto del Petrarca, No. 123

MORITZ MOSZKOWSKI . . . . . Etude in G flat major

ELEANOR FIELDS







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## SIXTH STUDENTS' CONCERT

*Tuesday afternoon, February 15, 1927, at 4:30 o'clock*

Students in Ensemble under MR. BAILLY



WOLFGANG AMADEUS MOZART... Quartet in D major (Köchel 575)

Allegretto

Andante

Menuetto

Allegretto

GAMA GILBERT, *First Violin*

JOSEPH ELSON, *Viola*

SHERMAN CONN, *Second Violin*

KATHERINE CONANT, *Violoncello*

ERNEST CHAUSSON..... Chanson Perpétuelle for Voice, Piano  
and String Quartet

EUPHEMIA GIANNINI GREGORY, *Soprano*

YVONNE KRINSKY, *Piano*

JUDITH POSKA, *First Violin*

PAULL FERGUSON, *Viola*

JOHN RICHARDSON, *Second Violin*

DAVID FREED, *Violoncello*

LUDWIG VAN BEETHOVEN..... Trio in C Minor, Opus 1, No. 3

Allegro con brio

Andante cantabile con variazione

Menuetto

Finale—Prestissimo

LUCIE STERN, *Piano*

MAX SEENOFKY, *Violin*

JOHN GRAY, *Violoncello*





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## SEVENTH STUDENTS' CONCERT

*Monday afternoon, February 28, 1927, at 4:30 o'clock*

Students under MR. FLESCH  
With MR. HARTZER as Assistant Teacher  
MR. HARRY KAUFMAN at the Piano



EDOUARD LALO.....Symphonie Espagnole  
First movement

PAUL GERSHMAN

HENRI WIENIAWSKI.....Concerto in D minor, Opus 22  
Second and third movements

JOHN RICHARDSON

~~KARL GOLDMARK~~ .....~~Concerto in A minor~~  
~~First movement~~

JACOB SAVITT

Pablo de Sarasate . . . . Romance Andalouse  
Henri Wieniawski . . . . Scherzo-Tarentelle

Henry Temianka





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## EIGHTH STUDENTS' CONCERT

*Tuesday afternoon, March 1, 1927, at 4:30 o'clock*

Students in Ensemble under MR. BAILLY



JOSEF HAYDN . . . . . Quartet in D major, Opus 20, No. 4  
Allegro di molto  
Un poco adagio affectuoso  
Menuetto—Allegretto alla zingarese  
Presto scherzando

JUDITH POSKA, *First Violin*

PAULL FERGUSON, *Viola*

JOHN RICHARDSON, *Second Violin*

DAVID FREED, *Violoncello*

PETER TSCHAIKOWSKY . . . . . Trio in A minor, Opus 50  
Pezzo elegiaco  
Thema con variazioni  
Finale

ELEANOR FIELDS, *Piano*

LILY MATISON, *Violin*

ORLANDO COLE, *Violoncello*





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## NINTH STUDENTS' CONCERT

Monday afternoon, March 7, 1927, at 4:30 o'clock

Students in Ensemble under MR. BAILLY



CLAUDE DEBUSSY.....Quartet, Opus 10  
Animé et très décidé  
Assez vif et bien rythmé  
Andantino doucement expressif  
Très modéré—Très mouvementé

ISO BRISELLI, *First Violin*  
LOUIS WYNER, *Second Violin*

GORDON KAHN, *Viola*  
JOHN GRAY, *Violoncello*

FRANZ SCHUBERT.....Quintet in A major, Opus 114  
"Forellen" (The Trout)  
Allegro vivace  
Scherzo—Presto  
Thema con variazioni  
Finale—Allegro giusto

PESCHA KAGAN, *Piano*

FRANCIS E. JONES, *First Violin*  
ALEXANDER GRAY, *Viola*

KATHERINE CONANT, *Violoncello*  
HAROLD GARRATT, *Double Bass*







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## TENTH STUDENTS' CONCERT

*Wednesday evening, March 9, 1927, at 8:15 o'clock*

Students under MR. SALMOND  
MR. HARRY KAUFMAN at the Piano



EDOUARD LALO.....Concerto in D Major  
(First two movements)  
Lento—Allegro maestoso  
Intermezzo

JOHN GRAY

JOHANN SEBASTIAN BACH.....Prelude, Sarabande and Courante  
from Suite No. 2 in D minor

LUDWIG VAN BEETHOVEN.....Seven Variations on a Theme  
of Mozart

KATHERINE CONANT

JOHANNES BRAHMS.....Sonata in F major, Opus 99  
(First three movements)  
Allegro vivace  
Adagio affettuoso  
Allegro passionato

DAVID FREED

VERACINI-SALMON .....Sonata in D minor  
Allegro—Menuetto—  
Largo ritornello—Gigue

STEPHEN DEAK





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## ELEVENTH STUDENTS' CONCERT

*Wednesday evening, March 16, 1927, at 8:15 o'clock*

Students in Ensemble under MR. BAILLY



LUDWIG VAN BEETHOVEN ...Quartet in A minor, Opus 132

I Assai sostenuto—Allegro

II Allegro ma non tanto

III Molto adagio (Canzona di ringraziamento offerta alla dirinita da un guarito, in modo lidico)  
—Andante (Sentendo nuova forza)

IV Alla marcia, assai vivace—Allegro appassionato

LOIS ZU PUTLITZ, *First Violin*  
ESTHER B. HARE, *Second Violin*

GORDON KAHN, *Viola*  
JOHN GRAY, *Violoncello*

The performance will be preceded by an informal talk on  
Beethoven and this Quartet by MR. REGINALD O. MORRIS





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927


## TWELFTH STUDENTS' CONCERT

CONCERT ROOM, MAIN BUILDING


*Monday evening, March 21, 1927, at 8:15 o'clock*

HARP DEPARTMENT

Students under MR. SALZEDO and MISS WIGHTMAN



## Programme



Students under Miss WIGHTMAN

I ARCANGELO CORELLI.....Giga\*  
1653-1713

KARL PHILIPP EMANUEL BACH .....Solfeggetto\*\*  
1714-1788

MARGARET STEVENS

II CARLOS SALZEDO.....Preludes Intimes  
(Numbers 2 and 5)

DOROTHY PERRY

III A. DURAND.....Chaconne\*

VICTORIA MURDOCK

IV CARLOS SALZEDO.....Introspection


EDNA PHILLIPS

\* Transcribed from the originals by Carlos Salzedo

\*\* Transcribed from the original by Marie Miller

LYON & HEALY Harp

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



# Programme

Students under MR. SALZEDO

- V JEAN-PHILIPPE RAMEAU.. Gavotte from "The Temple of Glory"\*  
1683-1764 REVA REATHA Rigaudon\*
- VI CARLOS SALZEDO..... } Quietude  
ELISABETH TRAFFICANTE } Iridescence
- VII SELIM PALMGREN.....May Night\*\*  
FLORAINE STETLER
- VIII GABRIEL PIERNÉ.....Impromptu-Caprice  
MARY MULLER FINK
- IX CARLOS SALZEDO.....Lamentation  
LOUISE REINHARDT
- X CARLOS SALZEDO..... Variations on a Theme in Ancient Style  
THELMA SNYDER
- XI CLAUDE DEBUSSY.....En Bateau  
BLANCHE HUBBARD
- XII GABRIEL FAURÉ.....Impromptu  
EMILY HEPLER
- XIII MAURICE RAVEL.....Introduction et Allegro  
(with piano accompaniment)  
WILLIAM CAMERON  
CARLOS SALZEDO at the Piano
- XIV CASPER REARDON.....Nocturne  
(first performance)  
CARLOS SALZEDO..... } Mirage  
MARION BLANKENSHIP } Whirlwind
- XV CARLOS SALZEDO.....Sonata for Harp and Piano  
CASPER REARDON (harp) and THE COMPOSER (piano)

\* Transcribed from the originals by Carlos Salzedo

\*\* Transcribed from the original by Florence Wightman







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## THIRTEENTH STUDENTS' CONCERT

*Tuesday evening, March 29, 1927, at 8:15 o'clock*

JUDITH POSKA, *Violinist*

Student under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



- MAX BRUCH.....Scotch Phantasy, Opus 46  
Introduzione (Grave)—Andante  
cantabile  
Allegro—Adagio  
Andante sostenuto  
Allegro guerriero
- WAGNER-WILHELMJ .....Preislied from "Die Meistersinger"
- DVOŘÁK-KREISLER .....Slavonic Dance in G minor
- PABLO DE SARASATE.....Romanza Andaluza
- PUGNANI-KREISLER .....Praeludium and Allegro





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## FOURTEENTH STUDENTS' CONCERT

*Thursday afternoon, March 31, 1927, at 4:30 o'clock*

Students in Ensemble under MR. SALMOND



JOHANNES BRAHMS.....Quartet in C minor, Opus 60,  
for Piano and Strings  
Allegro non troppo  
Scherzo—Allegro  
Andante  
Finale—Allegro comodo

JEANNE BEHREND, Piano  
JACOB SAVITT, Violin

GORDON KAHN, Viola  
STEPHEN DEAK, Violoncello

JOHANNES BRAHMS.....Sextet in G major, Opus 36  
Allegro non troppo  
Scherzo  
Poco adagio  
Poco allegro

HENRY TEMIANKA }  
DOROTHY F. HODGE } Violins

GORDON KAHN }  
AARON MOLIND } Violas

KATHERINE CONANT }  
DAVID FREED } Violoncellos





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## FIFTEENTH STUDENTS' CONCERT

*Thursday afternoon, April 7, 1927, at 4:30 o'clock*

Students under MADAME WALTHER

FLORENCE MORSEMAN at the Piano

## Programme



ALESSANDRO SCARLATTI....."Gia il Sole dal Gange"

OLD ENGLISH....."Shepherd! Thy Demeanor Vary"

MATILDA BASKIN

ROBERT FRANZ....."Er ist gekommen"

GIOVANNI PAISIELLO....."Chi vuol la zingarella"

MILDRED FORBES

GIOVANNI LUCANTONI.....Duo: Primavera d'Amore

ERNST FRANK.....Duo: Lullaby

KATHERINE H. MOODY

MILDRED FORBES

OLD ENGLISH.....A Pastoral

KATHERINE H. MOODY

PIER DOMENICO PARADIES....."M'ha preso alla sua ragna"

CAMILLE SAINT-SAËNS....."O beaux rêves évanouis!"

from "Étienne Marcel"

ANTON RUBINSTEIN....."The Spring's Blue Eyes"

MARJORIE CADDELL

ANTON RUBINSTEIN.....{ "Du bist wie eine Blume"  
Die Lerche

R. HUNTINGTON WOODMAN....."It Is Not Raining Rain"

MARY D'ANDREA

## Programme



JOHANN SEBASTIAN BACH....."My Heart Ever Faithful"  
FELIX MENDELSSOHN.....Das erste Veilchen  
ROBERT SCHUMANN.....Der Sandman  
GEORGES BIZET.....Pastorale

ELIZABETH POLLARD

ÉMILE PALADILHE.....Psyché  
PETER CORNELIUS....."Come, We'll Wander"  
CHARLES H. H. PARRY...."I Will Sing Unto the Lord a New Song"  
ALETHA STACEY from "Judith"

GEORGE FREDERIC HANDEL.....Rendi'l Sereno  
ANTON ARENSKY.....Fischleins Lied  
JOHANNES BRAHMS.....Mädchenlied  
GABRIELE SIBELLA.....Girometta

KATHERINE GINSBERG

HANDEL-BIBB.....Aria di Poppea  
GIACOMO PUCCINI....."Donde lieta" from "La Bohême"  
FELIX FOURDRAIN....."Celle que je préfère"

HELEN WILLS

JULES MASSENET....."Pleurez! pleurez mes yeux!" from "Le Cid"  
JOHANNES BRAHMS.....Vergebliches Ständchen  
ROBERT SCHUMANN.....Die Lotosblume  
RICHARD HAGEMAN.....At the Well

DOROTHY PIERCE







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## SIXTEENTH STUDENTS' CONCERT

Monday evening, April 11, 1927, at 8:15 o'clock

Students in Ensemble under MR. BAILLY



ROBERT SCHUMANN.....Trio in D minor, Opus 63  
Mit Energie und Leidenschaft  
Lebhaft, doch nicht zu rasch  
Langsam, mit inniger Empfindung  
Mit Feuer

HAZEL WHITLEY, *Piano*

JACQUES SINGER, *Violin*

CHARLES HENDERSON, JR., *Violoncello*

FREDERICK JACOBI.....\*String Quartet on Indian Themes  
Allegro furioso ed agitato  
Lento non troppo  
Presto ritmico—Allegro barbaro

PAUL GERSHMAN, *First Violin*

ABRAHAM KRAINIS, *Viola*

BENJAMIN SHARLIP, *Second Violin*

CHARLES HENDERSON, JR., *Violoncello*

CAMILLE SAINT-SAËNS.....Septet, Opus 65, for Trumpet, Two  
Violins, Viola, Violoncello, Double  
Bass and Piano  
Allegro moderato, piu allegro  
Menuet  
Intermède  
Gavotte et final

PAUL LEBOW, *Trumpet*

THEODORE FRIEDMAN, *Viola*

ISO BRISELLI, *Violin*

ORLANDO COLE, *Violoncello*

HARRY KLASS, *Violin*

ALFIO LAZZARO, *Double Bass*

YVONNE KRINSKY, *Piano*

\*The second and last movements of this quartet are based on American Indian themes. Those in the second movement are taken from Natalie Curtis' "The Indians' Book." Tuari (Young Eagle), is at work far from his native village. When asked for a song, he says: "I will sing you my own song that I sing to my wife." "But how can you sing to her when she is at home in Labuna and you are here?" The youth stared at the question then answered quietly, "I sing to her though I am far away and she, too, sings to me. The meaning of my song is this: I am here, working for you. Take care of yourself and take care of the horses and the sheep and the fields." The themes in the third movement were noted by the composer during a recent stay in New Mexico. They are parts of the ritualistic dances of the villages of Santa Clara and Tesuque: Rain Dances, Corn Dances and War Dances. The quartet was written in Santa Barbara, California, during the summer of 1924.





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## SEVENTEENTH STUDENTS' CONCERT

Thursday afternoon, April 21, 1927, at 4:30 o'clock

Students under MADAME CAHIER

YVONNE KRINSKY, at the Piano



JULES MASSENET....."Le Rêve" from "Manon" }  
LOGAN FITTS ..... The Lone Torch } For tenor  
ARTHUR BENJAMIN ..... "Hey nonni no!" }  
LOGAN FITTS

FRANZ SCHUBERT....."Du bist die Ruh" }  
"Meine Ruh ist hin" } For soprano  
JOSEPHINE REILLY

JOHANNES BRAHMS....."An den Mond" }  
GEORGES HÜE....."J'ai pleuré en rêve" } For baritone  
HUGO WOLF..... Der Freund }  
BENJAMIN GROBAN

AUGUSTA HOLMÈS....."L'Heure d'Azur" }  
REYNALDO HAHN ..... "Si mes vers avaient des ailes" } For contralto  
LOUISE BELCHER

FRANZ SCHUBERT..... Meeres Stille }  
Der Doppelgänger } For baritone  
STEFANO DONAUDY....."O del mio amato ben" }  
EILER SCHIÖLER

HANDEL-BIBB ..... Aria d'Eliza from "Tolomeo" }  
GIUSEPPE VERDI..... Scena e canzone from "Otello" } For soprano  
ALEXANDER VARLAMOFF ... Vremiechleo }  
ROSELA BERKOWITZ

AUGUSTA HOLMES ..... "L'Heure Poupree" }  
JEAN SIBELIUS ..... "Säf, säf, susa" } For contralto  
GEORGIA STANDING

PETER I. TSCHAIKOWSKY... Scene and aria of Lenski from }  
"Eugen Onégin" } For tenor  
RUGGIERO LEONCAVALLO ... Serenata from "I Pagliacci" }  
DAVID SOLOVIEFF





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## EIGHTEENTH STUDENTS' CONCERT

*Tuesday evening, April 26, 1927, at 8:15 o'clock*

ISO BRISELLI, Violinist

Student under MR. FLESCH

With MR. HARTZER as *Assistant Teacher*

MR. HARRY KAUFMAN at the Piano



- GIUSEPPE TARTINI.....Sonata in G minor  
Moderato  
Allegro con fuoco  
Largo  
Allegro comodo
- LUDWIG VAN BEETHOVEN.....Romance in G major
- ERNEST BLOCH .....Nigun (Improvization) from Suite  
"Baal Shem"
- ANTONIN DVOŘÁK .....Slavic Dance in G minor
- BRAHMS-HOCHSTEIN .....Waltz in A major
- BRAHMS-JOACHIM .....Hungarian Dance in G minor, No. 5
- PAGANINI-MANÉN .....Fantasy on a theme from  
Rossini's opera "Moise"





THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

# NINETEENTH STUDENTS' CONCERT

Thursday afternoon, May 5, 1927, at 4:30 o'clock

Students under MR. CONNELL

MISS FLORENCE FRANTZ at the Piano



STEFANO DONAUDY.....	"Spirate, pur spirate"	} For tenor
FRANZ SCHUBERT.....	{ Frühlingstraum Die Post	

DANIEL L. HEALY

LUDWIG VAN BEETHOVEN.....	"In questa tomba oscura"	} For baritone
OLD ENGLISH .....	"Some rival has stolen my true love away"	
FELIX MENDELSSOHN.....	Recitative: "I go on my way" and Air: "For the mountains shall depart" from "Elijah"	

WILLIAM R. UNGER

REYNALDO HAHN.....	"Si mes vers"	} For tenor
OSMAN PÉREZ FREIRE.....	Serenata Criolla	
LUDWIG VAN BEETHOVEN....	Adelaide	

SANDRO ZOLLETTE

SERGEI RACHMANINOFF ..... "Over the Steppe"  
FRANZ SCHUBERT..... "Hark! hark the Lark"  
GIOACHINO ROSSINI..... "Bel raggio lusinghier" from  
"Semiramide" } For soprano

FLORENCE E. IRONS

FREDERIC CLAY.....	"I'll sing thee Songs of Araby"	} For tenor
ETHELBERT NEVIN.....	"Oh! that we Two were Maying"	
FELIX MENDELSSOHN.....	Recitative: "Ye people rend your hearts" and Air: "If with all your hearts" from "Elijah"	

ROSS S. LOCKWOOD

RICHARD STRAUSS....."Traum durch die Dämmerung"  
 "Ich trage meine Minne vor  
 Wonne stumm"  
 "Heimliche Aufforderung" } For baritone

JAMES M. WILKINSON







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## TWENTIETH STUDENTS' CONCERT

*Friday afternoon, May 6, 1927, at 4:30 o'clock*

Students under MADAME SEMBRICH

DAGMAR RYBNER at the Piano



OLD ENGLISH ..... Zelinda  
V. DOURLENS....."Je sais attacher des Rubans"  
FRANCESCO DURANTE....."Danza, danza, fanciulla gentile"  
VIRGINIA STRAUB

ANTONIO CALDARA....."Come raggio di sol"  
BENEDETTO MARCELLO....."Il mio bel fuoco"  
OSCAR RASBACH..... Trees  
MARIE CARLSON

ANTHONY YOUNG....."Phyllis has such charming graces"  
ANTONIO CALDARA....."Sebben, crudele"  
HENRY PURCELL..... Nymphs and Shepherds  
SUSAN VIRGINIA SKILLINGTON

GEORGE FREDERICK HANDEL... "Angels ever bright and fair" from "Theodora"  
HENRY ROWLEY BISHOP..... "Should He Upbraid"  
EVA DELL'ACQUA..... Vilanelle  
MADGE H. PARKER

STEFANO DONAUDY..... "O del mio amato ben"  
ALESSANDRO SCARLATTI..... Qual farfalletta amante  
HENRI BEMBERG..... Nymphs and Fauns  
CAROLINE V. URBANEK

JOSEF HAYDN..... "With Verdure Clad" from "The Creation"  
OLD FRENCH..... "Viens aurore"  
GIUSEPPE VERDI..... "Caro nome" from "Rigoletto"  
CHARLOTTE SIMONS

GEORGE FREDERICK HANDEL... "Oh! Had I Jubal's Lyre" from "Joshua"  
LUDWIG SPOHR..... "Rose, softly blooming"  
CHARLES GOUNOD..... "Ah! Je veux vivre" from "Roméo et Juliette"  
HENRIETTA HORLE

GEORGE FREDERICK HANDEL... Largo  
FRANZ SCHUBERT..... Der Wanderer  
LUISE REICHARDT..... "In the Time of Roses"  
SERGEI RACHMANINOFF ..... "Floods of Spring"  
JOSEPHINE JIRAK





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## TWENTY-FIRST STUDENTS' CONCERT

*Wednesday evening, May 11, 1927, at 8:15 o'clock*

Students under MR. CONNELL

FLORENCE FRANTZ at the Piano

ARTHUR COQUARD..... *Haï Luli*  
HUGO WOLF ..... { *Fussreise*  
                                  *Verborgenheit*  
                                  *Der Gärtner* } For contralto  
FRANCES Y. GREGG

JOHANNES BRAHMS..... *Liebestreu*  
GEORGE HENSCHEL..... *The Nightingale*  
RICHARD STRAUSS..... *Ständchen*  
GIACOMO MEYERBEER..... { *"Roberto, o tu che adoro"*  
                                  *from "Roberto il Diavolo"* } For soprano  
JENNIE WOLF

WOLFGANG AMADEUS MOZART. *"Within this Sacred Dwell-  
ing" from "The Magic  
Flute"*  
GIUSEPPE VERDI..... *"Quand' ero Paggio" from*  
                                  *"Falstaff"* } For bass-baritone  
RICHARD WAGNER..... *Hans Sachs' Monologue from*  
                                  *"Die Meistersinger"*  
RUGGIERO LEONCAVALLO..... *Prologue from "I Pagliacci"*  
WILBUR EVANS

NIKOLAI RIMSKY-KORSAKOFF... *The Nightingale and the  
Rose*  
ALEXANDER GRETCHANINOFF.. *The Wounded Birch*  
HUGO WOLF..... *Mausfallen-Sprüchlein*  
FRANZ SCHUBERT..... *Gretchen am Spinnrade* } For soprano  
DOROTHY LOCKHART

JACOPO PERI ..... *"Invocazione di Orfeo" from*  
                                  *"Euridice"*  
FELIX MENDELSSOHN..... *"On Wings of Song"*  
                                  *With accompaniment of three harps played by*  
                                  MARION BLANKENSHIP WILLIAM CAMERON CASPER REARDON  
FÉLIX FOURDRAIN..... *Le Papillon*  
PIETRO MASCAGNI..... *"Voi lo sapete" from*  
                                  *"Cavalleria Rusticana"* } For soprano  
HELEN JEPSON

ANTONIO SECCHI..... *"Lungi dal caro bene"*  
FELIX MENDELSSOHN..... *"I am a Roamer Bold"*  
RICHARD WAGNER..... { *Wotan's Abschied und*  
                                  *Feuermusik from*  
                                  *"Die Walküre"* } For bass-baritone

With accompaniment of two pianos played by  
FLORENCE FRANTZ                      THEODORE P. WALSTRUM  
CLARENCE REINERT





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## TWENTY-SECOND STUDENTS' CONCERT

*Thursday evening, May 12, 1927, at 8:15 o'clock*

Students under MADAME SEMBRICH

DAGMAR RYBNER at the Piano



OLD ENGLISH....."Shepherd! Thy Demeanor Vary"  
GIUSEPPE SARTI....."Lungi dal caro ben"  
JOHANN STRAUSS.....Voci di Primavera  
OLD SCOTCH....."The Last Rose of Summer"

SUSANNE SEIGER

GEORGE FREDERIC HANDEL....Aria di Poppea  
PIER DOMENICO PARADIES...."M'ha preso alla sua ragna"  
CARL MARIA VON WEBER....."Kommt ein schlanker Bursch" from  
"Der Freischütz"  
FRANZ ABT....."Kukuk wie alt?"

ROSE BINDER

GEORGE FREDERIC HANDEL....Aria d'Eliza from "Toleмео"  
LÉO DELIBES....."Jours passes"  
GEORGES BIZET.....Micaela's Aria from "Carmen"  
WINTTER WATTS.....Joy

EDNA HOCHSTETTER

JOHANN SEBASTIAN BACH...."My Heart Ever Faithful"  
ROBERT SCHUMANN.....Widmung  
DAGMAR RYBNER.....Pierrot  
RICHARD HAGEMAN....."Do not go, my love"  
IVOR NOVELLO.....The Little Damsel

JANE PICKENS

GIACOMO PUCCINI....."In quelle trine morbide" from "Manon Lescaut"  
RICHARD STRAUSS.....{ "Meinem Kinde"  
                                  { Ständchen  
PETER TSCHAIKOWSKY....."Toujours à toi"

EUPHEMIA GIANNINI GREGORY

HENRI DUPARC.....La vie antérieure  
JACQUES FRANÇOIS HALÉVY...."Il va venir" from "La Juive"  
DAGMAR RYBNER.....Swans  
PIETRO ADOLFO TIRINDELLI...Portami via

ELSA MEISKEY





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## TWENTY-THIRD STUDENTS' CONCERT

*Friday Evening, May 13, 1927, at 8:15 o'clock*

Students in Ensemble under MR. BAILLY



JOHANNES BRAHMS.....Quintet in G major, Opus 111, for  
Two Violins, Two Violas and  
Violoncello

*Allegro non troppo, ma con brio*

*Adagio*

*Un poco allegretto*

*Vivace ma non troppo presto*

ISO BRISELLI }  
JAY SAVITT } *Violins*

GORDON KAHN }  
ALEXANDER GRAY } *Violas*

JOHN GRAY, *Violoncello*

ERNEST CHAUSSON.....Concert in D major, Opus 21,  
for Piano, Violin and String  
Quartet

*Décidé*

*Sicilienne*

*Grave*

*Finale*

FLORENCE FRANTZ, *Piano*

HENRY TEMIANKA, *Violin*

GAMA GILBERT }  
WALTER VIOHL } *Violins*

AARON MOLIND, *Viola*  
DAVID FREED, *Violoncello*







# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

## TWENTY-FOURTH STUDENTS' CONCERT

*Thursday evening, May 19, 1927, at 8:15 o'clock*

Students under MR. HOFMANN



LUDWIG VAN BEETHOVEN.....Concerto in G major for Piano and  
Orchestra

Allegro moderato

Andante con moto

Rondo—Vivace

(With orchestral part played on a second piano by HARRY KAUFMAN)

JEANNE BEHREND.....Träumerei

Intermezzo

Mazurka

JEANNE BEHREND

LUDWIG VAN BEETHOVEN.....Sonata Appassionata, Opus 57

Allegro assai

Andante con moto

Allegro ma non troppo

FRÉDÉRIC CHOPIN.....

{	Nocturne in D flat major, Opus 27
	No. 2
	Valse in A flat major, Opus 42

OLGA BARABINI

FRANZ LISZT .....Concerto in E flat major for Piano  
and Orchestra

LUCIE STERN

(With orchestral part played on a second piano by HARRY KAUFMAN)





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## TWENTY-FIFTH STUDENTS' CONCERT

*Friday evening, May 20, 1927, at 8:15 o'clock*

Students in Ensemble under MR. BAILLY



CHARLES MARTIN LOEFFLER... Music for Four Stringed Instruments,  
in E minor  
Poco adagio—Allegro comodo  
Le Saint jour de Pâques—Adagio  
ma non troppo  
Moderato—Allegro vivo

JUDITH POSKA }  
JOHN RICHARDSON } Violins

PAULL FERGUSON, Viola  
DAVID FREED, Violoncello

LUDWIG VAN BEETHOVEN..... Trio in B flat, Opus 97  
Allegro moderato  
Scherzo—Allegro  
Andante cantabile ma pero con moto  
Allegro moderato

ELEANOR FIELDS, Piano  
ORLANDO COLE, Violoncello

LILY MATISON, Violin

PETER TSCHAIKOWSKY..... Quartet in D major, Opus 11  
Moderato e semplice  
Andante cantabile  
Scherzo—Allegro non tanto con fuoco  
Finale—Allegro giusto

JUDITH POSKA }  
JOHN RICHARDSON } Violins

PAULL FERGUSON, Viola  
DAVID FREED, Violoncello





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## TWENTY-SIXTH STUDENTS' CONCERT

*Monday evening, May 23, 1927, at 8:15 o'clock*

Students under MR. HOFMANN



ROBERT SCHUMANN.....Sonata in G minor, Opus 22  
So rasch wie möglich  
Andantino  
Scherzo  
Presto

CLAUDE DEBUSSY.....Clair de Lune

SELIM PALMGREN .....The Sea  
ERCELLE MITCHELL

BACH-BAUSIG .....Toccata and Fugue in D minor

FRÉDÉRIC CHOPIN .....Ballade in A flat major, Opus 47

MILY ALEXEIEVITCH BALAKIREV..Islamey  
SHURA CHERKASSKY

EMIL SAUER.....Concerto in E minor  
Allegro patetico  
Scherzo  
Cavatina  
Rondo

ANGELICA MORALES

(With orchestral part played on a second piano by HARRY KAUFMAN)





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season — 1926-1927

## TWENTY-SEVENTH STUDENTS' CONCERT

*Tuesday afternoon, May 24, 1927, at 4:30 o'clock*

Students under MR. FLESCH

With MR. HARTZER as Assistant Teacher

MR. HARRY KAUFMAN at the Piano



LUDWIG VAN BEETHOVEN . . . . . Concerto in D major, Opus 61  
(First movement)

Allegro ma non troppo

(Cadenza by HUBERT LÉONARD)

EUGENE LAMAS

MAX BRUCH . . . . . Concerto in G minor, Opus 26  
(Last two movements)

Adagio

Finale: Allegro energico

PAUL GERSHMAN

NIKOLAI RIMSKY-KORSAKOFF . . . . . Chanson Arabe  
(Transcribed by FRITZ KREISLER)

PUGNANI-KREISLER . . . . . Tempo di Minuetto

CECIL BURLEIGH . . . . . Moto Perpetuo

FRANCIS E. JONES





INFORMAL STUDENTS' CONCERT

Tuesday Evening, May 10, 1927 at 8:15

Students under Mr. de Gogorza

Miss Helen Winslow at the Piano

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Purcell . . . . "Passing by"  
                  "I attempt from Love's Sickness"

Frank Gough

Handel . . . . . Recitative and Aria: "Thus saith  
                                  the Lord" from "The Messiah"

Handel-Bibb . . . Somni Dei

Falconieri . . . "Non piu d'amore"

Legrenzi . . . . "Che fiero costume"

Lucille Bethel

Leoncavallo . . . Prologue from "I Pagliacci"

Peter Petraitis

Massenet . . . . Le rêve from "Manon"

Lalo . . . . . Aubade from "Le roi d'Ys"

Liza Lehmann . . "O Moon of my Delight" from  
                                  "The Persian Garden"

Louis Yaeckel

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# INFORMAL STUDENTS' CONCERT

Friday morning, May 13, 1927 at 10:30

Students under Miss van Emden

Yvonne Krinsky, at the Piano

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Mozart . . . . "Oh! lo so" from "The Marriage of Figaro"  
Rubenstein . . "Die blauen Frühlings-äugen"  
Illa Carettnay

Horn . . . . "I've been roaming  
van Rennes . . Lullaby (in Dutch)  
Avis Lamb

Purcell . . . "Passing by"  
Liszt . . . . "Esmuss ein Wunderbares sein"  
Penelope Oyen

Paradies . . . "M'ha preso alla sua ragna"  
Sharpe . . . . Japanese Death Song  
Frances Sheridan

Mozart . . . . Recitative and aria: "Deh vieni"  
from "The Magic Flute"  
Virginia Gardiner

Handel . . . . Recitative and Largo  
Secchi . . . . "Lungi dal caro bene"  
Rachel Whitmer

Scarlatti . . . "Gia il Sole dal Gange"  
Arne . . . . . Plague of Love  
Eleanor Lewis

Young . . . . . "Phyllis has such charming graces"  
Franz . . . . . "Stille sicherheit"  
Selma Amansky





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

SECOND ANNUAL CONCERT

OF

## THE STUDENTS' ORCHESTRA

LEOPOLD STOKOWSKI, *Conductor*

ARTUR RODZINSKI, *Associate Conductor*

*Sunday Afternoon, April 24, 1927*

*at 3:30 o'clock*

THE ACADEMY OF MUSIC

(over)



## Programme



GEORGE FREDERIC HANDEL . . . . . Overture in D minor

JOHANN SEBASTIAN BACH . . . . . Brandenburg Concerto No. 5, in  
D major, for Solo Violin, Solo  
Flute, Piano and String Orchestra  
Allegro  
Affetuoso  
Allegro

*Solo Violin:* JAY SAVITT (Student under Mr. Flesch)

*Solo Flute:* RICHARD TOWNSEND (Student under Mr. Kincaid)

*Piano:* JEANNE BEHREND (Student under Mr. Hofmann)

JOHANNES BRAHMS . . . . . Final Movement from Symphony  
No. 1 in C minor

## Intermission

GIUSEPPE VERDI . . . . .	"Credo con fermo cuor"	} for Baritone and Orchestra
	from "Otello"	
JULES MASSENET . . . . .	"Vision Fugitive"	
	from "Hérodiade"	
BENJAMIN GROBAN (Student under Madame Cahier)		

ALEXANDER BORODIN . . . . . Polovtsian Dances from "Prince Igor" .

# Personnel of the Orchestra

LEOPOLD STOKOWSKI, Conductor

ARTUR RODZINSKI, Associate Conductor

## First Violins

Max Aronoff  
Gabriel Braverman  
Paul Gershman  
Louis Gesensway  
Gama Gilbert  
Dorothy F. Hodge  
Francis Jones  
Lily Matison  
Judith Poska  
Lois zu Putlitz  
John Richardson  
Jay Savitt  
Benjamin Sharlip  
Henry Temianka  
Walter Viohl

## Flutes

Richard Cameron  
Maurice Sharp  
Richard Townsend  
Warren Lee  
Winifred Townsend

## Oboes

\*Marcel Tabuteau  
\*Louis di Fulvio  
Lloyd Ullberg

## Clarinets

Herbert Kalmbach  
Robert McGinnis  
\*F. Parme  
Frank Schwartz

## English Horn

\*Ernest Serpentine

## Bassoons

\*John Fisnar  
\*F. Del Negro  
William Polisi

## Violoncellos

Rita Baker  
Orlando Cole  
Katherine Conant  
Stephen Deak  
David Freed  
Francis Giannini  
Charles Henderson, Jr.  
Florence Williams

## Violas

Joseph Elson  
Paul Ferguson  
Joseph Fischhoff  
Theodore Friedman  
Stellario Giacobbe  
Alexander Gray  
Gordon Kahn  
Abraham Krainis  
Aaron Molind  
Nathan Shumsky  
Sam Zeritsky

## Horns

\*Anton Horner  
\*Joseph Horner  
\*Otto Henneberg  
\*John D'Orio  
Telesforo Ricci

## Trumpets

\*Sol Cohen  
Melvin Headman  
Charles Kaufman  
Paul Lebow

## Trombones

Ralph Binz  
Edward Challenger  
Charles Stahl

## Tuba

Felix Bozzacco

## Librarian

Charles N. Demarest

## Second Violins

William Benner  
Alfred Boyington  
Iso Briselli  
Christine Colley  
Sherman Conn  
Virginia de Blasiis  
Ella Geer  
Marie Gluckert  
Esther Hare  
Harry Klass  
Sabina Kowalska  
Adolph Otterstein  
David Rizzo  
Edith Rogers  
Jacques Singer  
Louise Walker  
Louis Wyner

## Basses

\*Anton Torello  
Joseph Chazin  
Harold Garratt  
Sigmund Herring  
Alfio Lazzaro  
John Varallo  
Oscar Zimmerman

## Harps

Casper Reardon  
Marion Blankenship  
William Cameron  
Emily Hepler  
Thelma Snyder  
Floraine Stetler  
Elizabeth Trafficante

## Tympani

Herbert Viohl

## Battery

Muriel Hodge  
Elbert Lenrow  
Frank Schwartz  
Mary Watson





# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK

Third Season ——— 1926-1927

FIRST CONCERT

OF

## THE STUDENTS' CHOIR

RICHARD HAGEMAN, *Director*

Wednesday Evening, May 4, 1927

at 8:15 o'clock

PLAYS AND PLAYERS

(over)



# Programme



JOHANNES BRAHMS.....Zigeunerlieder (Gypsy Songs)  
The Double Quartet and Piano

1. He, Zigeuner
2. Hochgethürmte Rimafluth
3. Wisst ihr, wann mein Kindchen
4. Lieber Gott, du weisst
5. Brauner Bursche
6. Röslein dreie
7. Kommt dir manchmal in den Sinn
8. Weit und breit schaut Niemand mich an

THEODORE P. WALSTRUM, at the Piano

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## THE CHOIR

SCHUBERT-SPICKER .....The Omnipotence  
with Solo Soprano Part sung by  
Elsa Meiskey

GIOVANNI PIERLUIGI DA PALESTRINA..Sicut Cervus (Motet for Four-Part  
Chorus)

OLD FRENCH NOËL.....Musette  
(Arranged by F. A. GEVAERT)

RUBETZ-SCHINDLER .....“In the Fields”  
(Russian Folk Song)

SCOTCH SONG.....“Charlie is My Darling”  
(Arranged by CHARLES E. ALLUM)

WILLIAM HARMS, at the Piano

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JOHANNES BRAHMS.....Liebeslieder Walzer (Songs of Love)  
The Double Quartet with Piano  
Accompaniment for Four Hands

1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends
5. Ein kleiner, hübscher Vogel
6. Wenn so lind dein Auge
7. Am Donaustrande
8. Vögelein durch-rauscht die Luft
9. Sieh', wie ist die Welle klar
10. Es bebet das Gesträuche
11. Nachtigall, sie singt so schön
12. Nein, es ist nicht auszukommen

FLORENCE FRANTZ }  
FLORENCE MORSEMAN } at the Piano

## 1 Zigeunerlieder

He, Zigeuner, greife in die Saiten ein  
Spiel' das Lied vom ungetreuen Mägdelein!  
Lass die Saiten weinen, klagen, traurig bange  
Bis die heisse Thräne netzet diese Wangen!

2

Hoch gethürmte Rima-fluth,  
Wie bist du so trüb,  
An dem Ufer klag' ich laut  
Nach dir, mein Lieb!  
Wellen fliehen, Wellen strömen,  
Rauschen an den Strand heran zu mir;  
An dem Rima-ufer  
Lasst mich ewig weinen nach ihr!

3

Wisst ihr, wann mein Kindchen am aller  
schönsten ist,  
Wenn ihr süßes Mündchen scherzt und lacht  
und küsst.  
Schätzelein, du bist mein, inniglich küß' ich  
dich,  
Dich erschuf der liebe Himmel einzig nur für  
mich!

Wisst ihr, wann mein Liebster am besten mir  
gefällt?  
Wenn in seinen Armen er mich umschlungen  
hält.

4

Lieber Gott, du weisst, wie oft bereut ich hab',  
Dass ich meinem Liebsten einst ein Küsschen  
gab.  
Herz gebot, dass ich ihn küssen muss,  
Denk' so lang ich leb' an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht  
Ich in Lust und Leid an meinen Schatz gedacht.  
Lieb' ist süß, wenn bitter auch die Reu',  
Armes Herze bleibt ihm ewig, ewig treu.

5

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind,  
Schlägt die Sporen keck zusammen,  
Czardas Melodie beginnt;  
Küsst und herzt sein süßes Täubchen  
Dreht sie, führt sie, jauchzt und springt!  
Wirft drei blanke Silber gulden  
Auf das Cimal, dass es klingt.

6

Röslein dreie in der Reihe blüh'n so roth.  
Dass der Bursch zum Mädel geht, ist kein  
Verbot!  
Lieber Gott, wenn das verboten wär;  
Stand die schöne weite Welt  
Schon längst nicht mehr,  
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,  
Dort giebt es gar viele Mädchen schmuck und  
nett!  
Freunde sucht euch dort ein Bräutchen aus  
Freit um ihre Hand  
Und gründet euer Haus,  
Freuden becher lecret aus!

7

Kommt dir manchmal in den Sinn, mein süßes  
Lieb,  
Was du einst mit heil'gem Eide mir gelobt?  
Tausch mich nicht, verlass mich nicht,  
Du weisst nicht, wie lieb ich dich hab';  
Lieb du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab.

## Gypsy Songs

(Translations)

Ho there, Gypsy! Strike, resounding ev'ry string,  
And the song of false and faithless maiden sing!  
Let the strings all moan, lamenting sorrow  
weeping  
Till the burning tears these cheeks so hot are  
steeping!

High and towering Rima stream,  
How art thou so drear,  
On thy shore I mourn aloud  
For thee, my dear!  
Waves are rushing, waves are flying,  
Rolling o'er the strand afar to me;  
On the shore of Rima  
Let me weep for her eternally.

Know ye, when my lov'd one is fairest of all  
bliss,  
If her sweet mouth rosy jest and laugh and kiss.  
Dear sweetheart, mine thou art, tender! I kiss  
thee;  
Thee, a loving heaven made alone and but for  
me!

Know ye, when my lover the dearest is to me?  
When in his fond arms he enfold me lovingly.

Loving God, thou knowst how oft I've rued this;  
That I gave my lover once a little kiss.  
Heart's command to kiss him, how dismiss?  
And long as I live I'll think of that first kiss.

Loving God, thou knowst how oft in stilly night,  
How in joy and pain, in him my thoughts delight.  
Love is sweet, though bitter oft to rue,  
My poor heart will hold him ever, ever true.

Sunbrow lad to dance is leading  
His blue-eyed and pretty lass,  
Strikes the clashing spurs together,  
To the melody Czardas;  
Kisses fondly his sweet dove,  
And spinning, whirling, shouts and springs!  
Throws three shining silver gulden  
That upon the cymbal ring.

Rosebuds three, all on one tree, ye bloom so red;  
That a lad a lassie woo, is not forbid!  
Loving God, if that had been denied,  
All the world, the beauteous world,  
Long since had died.  
Single life's a sin, beside!

Fairest village in Alföld is Ketschkemet;  
There live many pretty lasses trim and neat!  
Comrades, seek and choose ye there a bride,  
Sue then for her hand  
And may your house abide.  
Drain the goblet, comrades tried!

Art thou thinking often now, sweet heart, my  
love,  
What thou once with holy vow to me hast sworn?  
Trifle not, forsake me not,  
Thou knowst not how dearly I love thee;  
Love thou me, as I thee,  
Smile of God, shall crown thee graciously.

Weit und breit schaut Niemand mich an,  
Und wenn sie mich hassen, was liegt mir dran?  
Nur mein Schatz, mein Schatz.  
Nur mein Schatz, der soll mich lieben alle zeit,  
Soll mich küssen, umarmen und Herzen in  
Ewigkeit.

Kein Stern blickt in finsterner Nacht;  
Keine Blum' mir strahlt in duftiger Pracht.  
Deine, deine Augen.  
Deine Augen sind mir Blumen, Sternenschein,  
Die mir leuchten so freundlich, die blühen nur  
mir allein.

Far and wide none look at me, there:  
And if they all hate me, what do I care?  
Only my own love.  
Only my own love shall love me, for aye love  
me;  
He shall kiss me, caress me and love me in  
eternity.

No star gilds the lowering night;  
No flow'r for me glows in fragrant bright,  
Thy eyes only.  
Thine eyes only are my flowers and my starry  
zone,  
For me shining, so loving, and glowing for me  
alone.

### "The Omnipotence"

Great is Jehovah, the Lord,  
For Heaven and Earth testify to His great  
pow'r!  
'Tis heard in the fierce raging storm,  
In the torrent's loud thundering roar;  
'Tis heard in the rustling of leaves in the forest,  
Seen in the waving of golden fields,  
In loveliest flowers' gaudy array,  
'Tis seen in myriad stars of heaven,

Fierce it sounds in the thunder's loud roll,  
And flames in the lightning's brightly quivering  
flash.  
Yet clearer thy throbbing heart to thee  
Proclaims Jehovah's pow'r, the Lord God  
Almighty.  
Look thou praying to Heav'n, and hope for grace  
and for mercy,  
Great is Jehovah, the Lord!

### "Sicut Cervus"

(Translation)

Sicut cervus desiderat ad fontes aquarum: ita  
desiderat anima mea ad te, Deus.

As the hart panteth after the water brooks, so  
panteth my soul after Thee, O God.

### "Musette"

(Translation)

Pâtres vaguant dans les montagnes,  
Et qui gardent la vos troupeaux,  
Ou les suivent dans les campagnes,  
Ou les mènent sur les côtes.  
Gais pastoureux, joveux, vous  
aussi bergerettes,  
Tous apprêtez, chalumaux,  
Et pipeaux et musettes,  
Accourez tous, je vous convie.  
Pour adorer le fruit de vie.

Shepherds that roam amid the mountains,  
Watching your flocks by day and night,  
Following over grassy meadows,  
Leading along the rocky heights,  
Shepherds, be glad,  
Lass and lad,  
Graybeard, too, stepping lightly,  
Pipe now indeed,  
With shrill reed,  
Gay musette echoing brightly,  
Hasten ye all, heed ye the call,  
Come and adore the Lord of Light.

Quel hymne frappe nos oreilles,  
Quelle clarté rayonne aux cieux?  
D'où viennent toutes ces merveilles?  
Il faut si tôt quitter ces lieux.  
Pour avertir en diligence,  
Tous les bergers de ces hameaux  
Qu'ils viennent tous sans négligence,  
Et laissent là tous leurs troupeaux.

What is the song that floats around us?  
What is the brightness fills the sky?  
What is the meaning of these marvels?  
Bearing the good news, let us fly!  
Flying to tell with zealous ardor,  
All the good shepherds of these parts,  
Leaving their flocks, that they may follow  
Yon starry guide, with humble hearts.

L'enfantelet qui vient de naître,  
Est fils du Dieu qui règne au ciel  
Apportons lui la fleur champêtre.  
Et quelque beau rayon de miel.  
Puis dans l'étable s'il sommeille,  
Tous devant lui courbant nos fronts,  
Bien doucement sans qu'il s'éveille  
Nos plus beaux airs nous jouerons.

Now for the Child, new born among us,  
Song of our God, who reigns above,  
Let us the meadow blossoms carry,  
Honey beside, to show our Love,  
There in the manger if He slumbers,  
Bowing our heads in childly way,  
Softly, all softly, lest we wake Him,  
Tunefullest airs we'll sweetly play.

### "In the Fields"\*

Lo, the marsh, lo, the field,  
Lo, the green of the marsh and the field!  
Growing there is the grass like a carpet of silk:  
Blooming there are the flow'rs full of joy, full  
of life.

All this grass, I will take it as food for my  
horse!  
I will feed you and groom you so fine! Horse  
of mine,  
To my father at home you shall go.  
To my father at home you shall go!

\*A young peasant of the steppes has been raising a colt during the summer, and is now ready to take it home and present it to his father. His song expresses joy in the richness of nature and satisfaction over the splendid condition of his horse.

## "Charlie Is My Darling"

Oh! Charlie is my darling,  
The young Chevalier.

'Twas on a Monday morning,  
Right early in the year,  
When Charlie came to our town,  
The young Chevalier.

As he cam' marching up the street,  
The pipes played loud and clear;  
And a' the folk cam' rinnin' out,  
To meet the Chevalier.

Wi' Hieland bonnets on their heads,  
An' Claymores bright and clear,  
They cam' to fight for Scotland's right,  
And the young Chevalier.

The've left their bonnie Hieland hills,  
Their wives and bairnies dear,  
To draw the sword for Scotland's lord,  
The young Chevalier.

Oh! there were mony beating hearts,  
And mony a hope and fear,  
And mony were the pray'rs sent up  
For the young Chevalier.

### 1

#### Liebeslieder Walzer

Rede, Mädchen, allzu liebes,  
Das mir in die Brust die kühle,  
Hat geschleudert mit dem Blicke  
Diese wilden Glutgefühle!  
Willst du nicht dein Herz erweichen;  
Willst du, eine Überfromme,  
Rasten ohne traute Wonne,  
Oder willst du, dass ich komme?

Rasten ohne traute Wonne  
Nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge,  
Komme, wenn die Sterne grüssen,  
Willst du dass ich komme?

### 2

Am Gesteine rauscht die Flut,  
Heftig angetrieben;  
Wer da nicht zu seufzen weiss,  
Lernt es unter'm Lieben.

### 3

O die Frauen, O die Frauen,  
Wie sie Wonne, Wonne tauen!  
Wäre lang ein Mönch geworden,  
Wären nicht die Frauen.

### 4

Wie des Abends schöne Röte  
Möcht' ich arme Dirne glüh'n,  
Einem, Einem zu Gefallen  
Sonder Ende Wonne sprüh'n.

### 5

Ein kleiner, hübscher Vogel nahm den Flug  
Zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte so wie der.

Leimruten Arglist lauert an dem Ort,  
Der arme Vogel konnte nicht mehr fort,  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,  
Da tat es ihm, dem Glücklichen, nicht and.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte doch wie der.

### 6

Wenn so lind dein Auge mir  
Und so lieblich schauet,  
Jede letzte Trübe flieht,  
Welche mich umgrauet;  
Dieser Liebe schöne Glut,  
Lass sie nicht verstieben!  
Nimmer wird, wie ich, so treu,  
Dich ein Andrer lieben.

## Songs of Love

(Translations)

Oh, give answer, maiden fairest,  
Thou whose smile my heart entrances,  
Who hast slain me with thy glances,  
Tell me, hath thy heart relented?  
Or like cloister'd nun, contented,  
Wilt thou dwell by love forsaken?  
Say, how long must I entreat thee,  
Say, oh fairest, wilt thou meet me?

Nay, to dwell by love forsaken,  
Give a doom for which I care not.  
Wistful eyes, take heart, despair not,  
When the stars are bright I'll meet thee,  
Say, oh wilt thou meet me?

O'er the rocks the tide beats high,  
Lash'd thro' many a furrow;  
If thou ne'er hast learned to sigh,  
Love will teach thee sorrow.

Dark-eye'd maiden, dark-eye'd maiden,  
With all fond delights o'er-laden!  
Long the staff and cowl had won me  
Had thy witching not undone me.

Like the sunset's crimson splendour  
I would glow with beauty's fire,  
If that one heart to me were tender  
Joy unending I'd inspire.

Was once a pretty tiny birdie flew  
Where fruit in garden fair hung bright to view.  
If that a pretty tiny bird I were,  
I'd fly away and seek yon garden fair.

Limetwigs and treach'ry all its branches bore,  
Ah, hapless birdie, thou wilt fly no more!  
If that a pretty, tiny bird I were,  
I think of yonder garden I'd beware.

That birdie came in hand of ladye bright,  
And there he had full store of fond delight.  
If that a pretty tiny bird were I,  
Like him to yonder garden straight I'd fly.

When thy glance is fond and kind,  
And thou smilest on me,  
Care and trouble flee behind,  
In thy smiles I sun me,  
Keep alight this fire of joy,  
That it may not perish!  
Ne'er will other lover prove  
What for thee I cherish!

Am Donau-strande, da steht ein Haus,  
 Da schaut ein rosiges Mädchen aus.  
 Das Mädchen es ist wohl gut gehegt,  
 Zehn eiserne Riegel sind vor die Thüre gelegt.

Zehn eiserne Riegel das ist ein Spass;  
 Die spreng' ich als wären sie nur von Glas.

Vögelein durchrauscht die Luft,  
 Sucht nach einem Aste;  
 Und das Herz ein Herz begehrt,  
 Wo es selig raste.

Sieh', wie ist die Welle klar,  
 Blickt der Mond hernieder!  
 Die du meine Liebe bist,  
 Liebe du mich wieder!

Es bebet das Gesträuche,  
 Gestreift hat es im Fluge ein Vögelein,  
 In seiner Art erbebet die Seele mir,  
 Erschüttert von Liebe, Lust und Leide,  
 Von Liebe, Lust und Leide,  
 Gedenkt sie dein.

Nachtigall, sie singt so schön,  
 Wenn die Sterne funkeln.  
 Liebe mich, geliebtes Herz,  
 Küsse mich im Dunkeln!

Nein, es ist nicht auszukommen mit den Leuten;  
 Alles wissen sie so giftig auszudeuten.  
 Bin ich heiter, hegen soll ich lose Triebe;  
 Bin ich still, so heisst's ich wäre irr aus Liebe.

In wood embower'd 'neath azure sky,  
 A rosy maid looks from lattice high.  
 Well guarded is she with lock and key,  
 With ten iron bars is that maiden's door made fast.

What, ten iron bars are a jest to me  
 As tho' they were glass they shall shatter'd be.

Bird in air will stray afar,  
 Seeks a shelter'd bower;  
 So the heart a heart must find  
 Ere its life can flower.

Bright thy sheen, oh lucent wave,  
 As yon moon above thee!  
 Thou, whose heart alone I crave,  
 Maiden dearest, love me!

A tremor's in the branches,  
 A bird has brush'd his pinions thro' yonder tree,  
 And thus my heart within me  
 Thro' all its depths is trembling;  
 In love and joy and sorrow  
 I think of thee.

Nightingale, thy sweetest song  
 Sounds when night is darkling.  
 Love me, oh, my heart's delight,  
 When no star is sparkling in darkness.

No, there is no bearing with these spiteful  
 neighbours;  
 All one does t'interpret wrongly each one labours.  
 Am I merry? Then by evil thoughts I'm haunted.  
 Am I sad? They say I am with love demented.



# Personnel of the Choir

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RICHARD HAGEMAN, *Director*

## THE DOUBLE QUARTET

### *Sopranos*

EUPHEMIA GIANNINI GREGORY  
HELEN JEPSON

### *Contraltos*

JOSEPHINE JIRAK  
JANE PICKENS

### *Tenors*

DAVID SOLOVIEFF  
LOUIS W. YAECKEL

### *Baritones*

WILBUR EVANS  
CLARENCE REINERT

## THE CHOIR

### *Sopranos*

Berkowitz, Rosela  
Binder, Rose  
D'Andrea, Mary  
Gardiner, Virginia  
Gregory, Euphemia  
Hochstetter, Edna  
Horle, Henriette  
Jepson, Helen  
Parker, Madge  
Pollard, Elizabeth  
Reilly, Josephine  
Seiger, Suzanne  
Simons, Charlotte  
Straub, Virginia  
Urbanek, Caroline  
Wolf, Jennie

### *Contraltos*

Belcher, Louise  
Gregg, Frances  
Jirak, Josephine  
Lockhart, Dorothy  
Pickens, Jane  
Stacey, Aletha  
Whitmer, Rachel

### *Tenors*

Fitts, Logan  
Healy, Daniel  
Lockwood, Ross  
de Schauensee, Max  
Solovieff, David  
Zollette, Sandro  
Yaeckle, Louis

### *Basses*

Diaz, Antonio  
Evans, Wilbur  
Gough, Frank  
Groban, Benjamin  
Petraitis, Peter  
Reinert, Clarence  
Ullberg, Lloyd  
Unger, William  
Walstrum, Theodore  
Wilkinson, James



LECTURE:

"The Great Violin Makers of the World"

by

Jay C. Freeman

December 3, 1926 at 8:15

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Programme by

Students in Ensemble under Mr. Bailly

Ludwig van Beethoven . . . Quartet in E minor  
Opus 59, No. 2  
Second and fourth  
movements

Judith Poska, First violin  
John Richardson, Second violin  
Paull Ferguson, Viola  
David Freed, Violoncello

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LECTURE:

"Sound Analysis and the Tone Qualities  
of Musical Instruments"

by

Isaac L. Battin

Wednesday evening, January 12, 1927  
at 8:15

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Illustrations by:

Richard Townsend	Flute
Ralph Binz	Trombone
Paul Lebow	Trumpet
Wilbur Evans	Baritone
Helen Jepson	Soprano
Henry Temianka	Violin
Katherine Conant	Violoncello
Frank Schwartz	Clarinet
Lloyd Ullberg	Oboe









